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PINDAR:

THE NEMEAN AND ISTHMIAN ODES,

WITH NOTES EXPLANATORY AND CRITICAL,
INTRODUCTIONS, AND INTRODUCTORY ESSAYS,

BY

C. A. M. FENNELL, LITT.D.,

MEMBER OF THE AMERICAN PHILOSOPHICAL SOCIETY,
EDITOR OF THE STANFORD DICTIONARY OF ENGLISHED WORDS
AND PHRASES, &C.,
AUTHOR OF 'INDOGERMANIC SONANTS AND CONSONANTS.'

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5

DESCRIPTION OF ILLUSTRATIVE COINS (*SILVER*).

From the British Museum Educational Series (Catalogue).

1. III. B. 28. Of Thebes. *Obv.* Boeotian shield. *Rev.* ΘΕ (=Θεῖβήων). Infant Hérakles strangling serpents. Fourth century B.C. Wt. 187 grs. Cf. N. 1. 39—47.

2. II. C. 16. Of Akragas. *Obv.* Two eagles with hare. In field horned head of a young river-god. [*Rev.* ΑΚΡΑΓΑΝΤΙΝΟΝ.] End of fifth century B.C. Wt. 267·8 grs. Cf. N. 3. 80, 81.

3. II. B. 24. Of Aegina (Χελώνη). *Obv.* ΑΙ. Land tortoise (symbol of Astartê, Phoenician goddess of commerce). *Rev.* Incuse square divided into five compartments, with Ν, Ι, and dolphin in the three whole squares. Earlier than B.C. 459. Wt. 189 grs. Cf. N. 6. 66.

4. I. C. 25. Of Katana. [*Obv.* Man-headed bull (river-god); above, water-fowl; beneath, river-fish.] *Rev.* ΚΑΤΑΝΑΙΟΝ (ΙΟΝΚΑΤΑΝΑ). Winged Nikê with wreath in right hand moving quickly to the left. Before 480 B.C. Wt. 266·8 grs.

5. II. C. 28. [*Obv.* ΜΕΣΣΑΝΙΟΝ. Hare; beneath it dolphin.] *Rev.* Ἀπήνη; winged Nikê about to crown charioteer. In exergue two dolphins. Fifth century B.C. Type adopted by Anaxilâos. Wt. 266·9 grs. Cf. O. 5. 3.

INTRODUCTION.

THE PENTATHLON.

My explanation of N. 7. 72, 73 differs materially from that of Prof. Gardner and Dr Pinder (*Der Fünfkampf der Hellenen*, Berlin, 1867), and my view of the nature of the pentathlon is to a great extent new.

I had anticipated Prof. Gardner's view of the ephedros in my note on O. 8. 68. I also agree with Prof. Gardner and Dr Pinder that victory in only three contests was necessary to win the prize (in spite of Aristides, *Panathen.* p. 341).

But I hold that the competitors all contended at once in leaping, running, and discus-hurling, and also in spear-throwing, save that all competitors who were beaten by one competitor (or more) in the first three contests may have at once retired as beaten, in some cases at any rate. Similarly all wrestled, or at least those who had not been beaten by any one competitor in three out of the first four contests.

The qualification for ultimate victory was TO DEFEAT EACH AND ALL OTHER COMPETITORS IN SOME (NOT NECESSARILY THE SAME) THREE CONTESTS OUT OF THE FIVE. Thus I do not, like Dr Pinder, force the meaning of *νικᾶν*, but only distribute its application.

It follows from my hypothesis that the first in wrestling, if there was any, would generally win. But cases of equality as to the mere order of placing according to the rough and ready method propounded might arise; for instance, if *A* beat all in two contests and *B* and *C* each beat all in one contest out of the first four, then if *B* or *C* win the wrestling we have two winners in two contests apiece. In such cases it is reasonable to suppose that the judges would decide which of the competitors had shown himself the best all-round man.

But still a winner could not, as Prof. Gardner urges, in objection to Dr Pinder's scheme, "be very inferior in the first three contests."

It must be assumed that a minimum of proficiency was required in all the contests. If a competitor were absolutely first in the first three contests or in three out of the first four contests he would only have to satisfy the judges as to his proficiency in the last two contests or in wrestling alone, while the other candidates would still compete, at any rate those who had a chance, in case the winner of three contests were after all disqualified.

Dr Pinder narrows the circle of competitors after the second contest, not after the first (*Fünfkampf*, pp. 77, 79) to four, three, two successively in the last three contests.

This view seems at once untenable, because

A who was successively 5, 4, 3, 2, 1 might win from B who was 1, 1, 1, 1, 2, a case which is at variance with common sense and (as Prof. Gardner shows) with all the slight testimony given by antiques and by writers.

In Flavius Philostratos' Argonautic pentathlon (*de Gymn.* § 3) my hypothesis, according to Prof. Gardner's view of the heroes' merit, gives the subjoined simple scheme.

	άλμα	ἄκων	δίσκος	δρόμος	πάλη
Lynkeus	4 or 5	1	2	5 or 4	
Telamôn	5 or 4	2	1	4 or 5	
Kalaïs	1 or 2	5 or 4	4 or 5	2 or 1	
Zêtês	2 or 1	4 or 5	5 or 4	1 or 2	
Pêleus	3	3	3	3	1 wins

If the larger of the alternative numbers be chosen or excluded, all five competitors remain in for the wrestling.

I need not make any assumption as to the numbers in the case of Tisamenos. Pausanias says of him, 3. 11. 6, οὗτω πένταθλον Ὀλυμπιάσιν ἀσκησας ἀπῆλθεν ἡττηθείς, καὶ τοι τὰ δύο γε ἦν πρῶτος· καὶ γὰρ δρόμῳ τε ἐκράτει πηδήματι Ἱερώνυμον Ἄνδριον, καταπαλαισθεὶς δὲ ὑπ' αὐτοῦ καὶ ἀμαρτῶν τῆς νίκης, κ.τ.λ. Hēr. 9. 33 tells us that Τισάμενος παρὰ ἐν πάλαισμα ἔδραμε νικᾶν Ὀλυμπιάδα Ἱερ. τῷ Ἀ. ἐλθὼν ἐς ἔριν. If these were the only competitors, and Hierónymos was first in spear-throwing and discus-hurling, Pausanias seems to say too much and too little. Bacchylides, 9. 32 to 36, says that Automedes won with discus and spear and in the wrestling, and in 1. 7, 8 Melas is distinguished for running and wrestling.

Theoretically any number of competitors might stay in for the wrestling, as for example if the order of $n-1$ competitors A_1, A_2 , &c. (n being greater than 2) in the first four contests were $A_1, 1, 1, n-1, n-1$; $A_2, 2, 2, n-2, n-2$; ...; $A_{n-1}, n-1, n-1, 1, 1$.

But practically there would almost always be some competitors already beaten after the 3rd and 4th contests; and often, no doubt, the ultimate victor would be absolutely first in three out of the first four contests.

My hypothesis avoids the following difficulties:

Firstly. If two competitors were each first twice, or if 3, 4, or 5 competitors were each first once, we have on these assumptions no means of determining the final decision.

Secondly. Prof. Gardner's difficulty (p. 221) "that at first sight" Xenophon's language, *Hellenica*, 7. 4, "would seem to imply that the running contests of the pentathlon took place all at once."

Thirdly. The apparently necessary assumption that seven competitors is an extreme case, and that one can only fit in the three heats required in this case "provided, of course, that they went on at the same time as other contests." There happens to be a little indirect evidence on this point. O. 8. 38 tells us that from eleven to sixteen boys competed in

wrestling at once. Of course when the term *ἔφεδρος* was used metaphorically the case which naturally presented itself was the *ἔφεδρος* at the most critical stage of a contest, namely when only three were left in, and proves nothing as to the original number of competitors. We must not forget that the pentathlon "was in high favour among the Greeks" (p. 210), so that a theory as to the nature of the pentathlon ought to admit of as many competing in the boys' pentathlon (N. 7) as are implicitly recorded to have competed at once in the boys' wrestling. Prof. Gardner's heats would have taken as long in the case of five competitors as in his "extreme case" of seven. Then as to the pentathlon going on during other contests Pausanias tells us, 6. 24. 1, that the pentathlon took place towards the middle of the day after the running, and before wrestling and the pankration. This passage then supports the "at first sight" interpretation of Xenophon, *Hellenica*, 7. 4, as also does N. 7. 72—74, to which I shall return. The most conclusive¹ passage on this point is Pausanias 5. 9. 3, which tells us that, in the 77th Olympiad the horse-racing and pentathlon were deferred to a second day, because they, especially the pentathlon, extended the pankration to night. This passage, together with *ib.* 6. 24. 1, proves that the pentathlon did *not* go on simultaneously with other contests. These citations offer an argument against the system of heats for the pentathlon, as they tend to show that contests which took place in the same place came together. First the scene was in the dromos, then in the hippodromos, then the pentathlon in leaping- and hurling-ground, dromos, and wrestling-place, whence there was no further move till night.

Fourthly comes the difficulty presented by the great advantage which an *ephedros* would have over competitors who had wrestled. Prof. Gardner justly says (p. 214) "We cannot

¹ Pointed out by Mr Ridgeway.

help wondering what sort of a throw with a spear an athlete could make after a bout or two of wrestling."

This remark suggests a fifth difficulty, namely, that when one or more couples in the first heat had wrestled, the performance in the subsequent heats would have been miserable.

Sixthly, it seems strange that a popular contest should be carried on during other contests, and that its interest should be divided.

Seventhly, time being an important consideration, a system of heats presupposes expenditure of time, while the pentathloi pass more than once from leaping-place to δρόμος, and thence to wrestling-ground.

My supposition that it was not necessary for the victor to be absolutely first except in wrestling is not only supported by the above-mentioned case of Pêleus, which was most probably in accordance with the usage of the historic pentathlon, but also by Xenophon, *Hellenica*, 4. 7. 5, ἅτε δὲ νεωστὶ τοῦ Ἀγῃσιλάου ἱστρατευμένου εἰς τὸ Ἄργος, πνιθανόμενος ὁ Ἀγῃσίπολις τῶν στρατιωτῶν μέχρι μὲν ποῖ πρὸς τὸ τεῖχος ἤγαγεν ὁ Ἀγῃσίλαος μέχρι δὲ ποῖ τὴν χώραν ἐδήωσεν, ὥσπερ πένταθλος πάντῃ ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειρᾶτο, and still more strongly by Plato, p. 138 D, *Erastae*, Πότερον οὖν καὶ περὶ ταῦτα λέγωμεν, ἔφην, πένταθλον αὐτὸν δεῖν εἶναι καὶ ὕπακρον, τὰ δευτερεῖα ἔχοντα πάντων τὸν φιλόσοφον, κ.τ.λ. Even in Plutarch, *Symp. Probl.* 9. 2, where αἱ ταῖς τρισὶν ὥσπερ οἱ πένταθλοι περίεστι καὶ νικᾷ, definite classes of letters are vanquished at each contest¹, so that this passage can scarcely be quoted to support heats on Prof. Gardner's plan. Prof. Gardner cites the Scholiast ad Aristidem, οὐχ ὅτι πάντως οἱ πένταθλοι πάντα νικῶσιν, ἀρκεῖ γὰρ αὐτοῖς γ' τῶν ἐπὶ νίκην (Ed. Frommel, p. 112). But Aristides, *Panathenaeicus*, p. 341, says ἐμοὶ μὲν οὐδὲ πένταθλοι δοκοῦσιν οἱ πάντα νικῶντες τοσοῦτον τοῖς πᾶσι κρατεῖν.

Plutarch and Aristides allude either to the most famous

¹ In using this passage to support his own theory Dr Pinder seems to press the simile too much.

pentathloi of old, who would naturally occur first to the minds of late writers, if they thought of old times at all, or perhaps to the exhibitions of professional athletes of their own times; while Plato refers to ordinary cases in the fifth and fourth centuries B.C. The authority of the Scholiast ad Aristidem is perhaps somewhat lowered by the fact that he does not repudiate the idea that the pankration might have taken the place generally assigned to the leaping (see, however, Plin. *N. H.* 34, c. 19). But it is not my desire to damage his authority, for the three passages on the *πριαγμός* do not "prove beyond all cavil that for victory in the pentathlon it was necessary to win three events" (p. 217), but simply that the winning of three events was a familiar case.

The appointment of only three Hellânodikæ for the pentathlon is to my mind almost an argument *against* pairs being set to work simultaneously; for one official is required at the starting line to see that the leap or throw is fair, and another to determine the lengths, unless the one walks backwards and forwards, so wasting a great deal of time.

Then again an extra judge might well be wanted to see that in the first two contests, or one of them, competitors did not purposely take it easy, which would give them a considerable unfair advantage in the last three or four contests.

The placing of several competitors in three or four contests, which I have assumed, takes more judging than merely placing the first two. But after all the appointment of three Hellânodikæ is fully accounted for by the pentathlon taking a much longer time than the other contests.

Even if my interpretation of N. 7. 72—74 were wrong, and the poet were alluding to a false throw often preventing a man wrestling, it is mere assumption to talk of disqualification and stoppage of the pentathlon. For the competitor who won the discus-hurling would often if he had lost the spear-throwing be debarred from wrestling by his principal rival beating him (or being first) in leaping, spear-throwing, and running. Now

Prof. Gardner, though he speaks of "five very various contests" (p. 217), calls discus-hurling and spear-throwing "two very kindred contests" (p. 217), suggesting that "perhaps there was no absolutely fixed order" for these two. But Flavius Philostratus tells us that the discus-hurling was *βαρύς* and spear-throwing *κούφος*. It seems to me that a frequent distribution would be that suggested by the actual case of Tisamenos and Hierônymos—Tisamenos superior in leaping and running, and Hierônymos in discus-hurling, so that the spear-throwing was a crucial point in this contest. Had Tisamenos won it, the words *ἐξέπεμψεν παλαισμάτων* would at any rate have applied to Hierônymos. I take it that the representatives of *κουφότης* and *βάρος* were not seldom more evenly matched in this contest than in the four others. Hence perhaps its prominence on vases and Pindar's allusions N. 7. 72—74.

Prof. Waldstein writes :

.....Especially after the Persian war, when the public Palaestrae became fully organised, they were more consciously meant to provide for the physical education of Greek youths, the ultimate aim of which education, as is well known, was to produce good citizens who could guard the integrity of the state as strong and agile soldiers. No doubt in the subsequent stages we find that this ultimate aim is lost sight of, and that what was to be a means to a higher end becomes the end in itself, thus leading to an overstraining of the importance of the athletic games and to professional athletes. Within this palaestric organisation we can distinguish various subdivisions corresponding to the various requirements of a good physical education. When once the games had become systematised, the first broad distinction is between the heavy and light games; the *βαρύς* and *κούφος* to which you draw attention, those that tended to develop more the strength, and those that developed more the agility. Boxing and the Pankration, for instance, are heavy games; while running, jumping, and throwing the spear, are light. Every quality that tended to make a perfect soldier had its own game. A good runner, a good jumper, an agile wrestler, a boxer with powerful arms for thrusting and skill in parrying, all tended to make a good soldier.

The more the games were thus specialised and corresponded to separate requirements in man, the more did need become felt to have a game which encouraged the all-round man. Such a game is most specifically Greek. Now the aim and essence of the Pentathlon was thus to supplement the other, specialised, games, and to encourage and produce all-round strength and agility. The more we recognise this fundamental truth concerning the Pentathlon, the more shall we have to bear in mind that the aim and intention would always be to make the victory depend as far as possible upon the best man in all the five constituent contests or at least in *as many* as possible.

The fact that Pentathlon prize-vases very often have only representations of three of the games, can be no guide as to the nature of the game itself, for the class of figures represented in these paintings is only influenced by artistic requirements, *i.e.* by the fact that certain games can more readily be represented in single figures than others. It is an easy thing for a vase-painter or sculptor to represent a youth as a jumper, a discus-thrower or a spear-thrower, for he need merely place in his hand halteres, a diskos, or a spear. It is more difficult to represent *among several others* a wrestler or a runner. This can only be done with clearness by representing a pair of youths wrestling, or a number running, which is often represented on Panathenaic vases destined to be prizes for one of these single games, but these are not subjects that can be easily composed into a number of figures placed together on a limited space, and each expressing part of the game illustrated by the whole group. Thus it is that of the five games of the Pentathlon, three especially serve as pictorial types, *i.e.* ἄκων, ἄλμα, δίσκος. But often vases evidently pentathlic have merely one scene. I have met with Pentathlon vases with merely two games of the five, diskos and spear, or spear and halteres. In some cases even the connexion between the mythological scenes on the one side and the scenes from real life on the other, to which I alluded above, has served the vase-painter in giving a full illustration of the Pentathlon, the mythological scenes illustrating those games which the athletic scenes do not represent. So a kylix in Paris is evidently pentathlic from the mythological scenes of struggle represented on the border of the outside, while in the medallion on the inside there is but one of the contests figured, *namely* a youth with halteres.

THE METRICAL STRUCTURE OF PINDAR'S STANZAS.

THERE is far more symmetry in the internal structure of the Nemean and Isthmian strophes and epodes than is to be found in the Olympian and Pythian odes. The difference is remotely analogous to a verse of Tate and Brady's version of the Psalms and the corresponding portion of the Prayer-book version set as an anthem.

As a general rule the Greek lyric stanza (strophe or epode) is composed of one or two periods. In the case of unsymmetrical stanzas—i.e. of stanzas which only offer a show of symmetry when they are arbitrarily divided into several small sections—it is not often possible to find indications of organic division or to determine whether the stanza be mono-periodic or not. But that the constituent periods seldom exceed two in number is a fair inference from the frequency of symmetrical stanzas made up of two symmetrical periods or constituting one symmetrical period.

This natural kind of symmetry, illustrated by many of the odes in this volume, is also to be discovered in many of the stanzas of Bacchylides and the Tragedians. For instance, Eur. *Orest.* 982—1004 is one symmetrical period, which however J. H. H. Schmidt chops up into three *kommata* containing seven periods. The conclusions here propounded have been confirmed by a careful examination of all extant Greek lyrics.

RECURRENT WORDS.

IN the first 200 lines of the First Book of the *Iliad* there are many tautometric recurrences of words and phrases and kindred forms as well as of proper names, while whole lines are repeated, e.g. 65, 93 ; 68, 101.

For instance, *λαο-* ends *vv.* 10, 16; *βῆ* begins *vv.* 34, 44; *v.* 17 ends with *ἐκνήμιδες Ἀχαιοί*, and *v.* 22 with *ἐπενφήμησαν Ἀχαιοί*; *ἄποινα* ends *vv.* 13, 23, 95, 111; *-χώσατο* *v.* 64 and *χώσεται* *v.* 80 are in the fourth foot, *δίφιλ-* *vv.* 74, 86 in the third and fourth feet, *θεοπροπι-* *vv.* 85, 87, 109 in the same part of the verse, *θυμό-* *vv.* 136, 173 in the third foot; *γέρας* *vv.* 120, 133, 138, 163, 185 in the fourth foot; *ἐτάροισιν* ends *vv.* 179, 183, *ἄλλο-* *vv.* 174, 186. The phrase *πρόφρων ἔπαισιν* occurs in the same parts of *vv.* 77 and 150, *ἀπὸ λοιχὸν ἀμύναι* ends *v.* 67, *λοιχὸν ἀπώσσει* *v.* 97. To *πείθονται Ἀχαι-* *v.* 79 corresponds in position *πείθεται Ἀχαι-* *v.* 150; to *φρένας* *v.* 103, *φρεσί* *v.* 107, *φρένας* *v.* 115; to *μάντις ἀμύμων* *v.* 92, *μαντεύσθαι* *v.* 106. Verse 94 echoes *v.* 11. There are several other recurrences.

There are also many such recurrences in the Hesiodic poems, in the Homeric Hymns, and in the longer fragments of Tyrtaeos and Solon. In Simonides, *Frag.* 5 [12], there are tautometric recurrences, *γενέσθαι* *vv.* 15, 1, *θεοὶ* *vv.* 21, 14. In Bakchylides there are several responsions like those found in Pindar. In the VIth ode there is a suggestion of a refrain. *Κέον | ἄεισάν ποτ' Ὀλυμπίῃ | πύξ τε καὶ στάδιον κρατεῦσαν*, *vv.* 5—7 is answered by *γεραίρει προδόμοις ἀοι- | δαῖς ὅτι στάδιον κρατήσας | Κέον εὐκλείξας* *vv.* 14—16; while in Ode XVIII. the second and third strophes end with *τελείται* *vv.* 30, 45. In Aeschylos a verse or some verses at the end of a strophe are sometimes repeated in the antistrophe.

It is consequently obvious that a student of Greek epic and elegiac verse and of lyrics which were constructed with refrains might unconsciously or half-consciously absorb a habit of responsions such as are found in Pindar and Bakchylides. The recurrent words and sounds might be felt as an element of the poetic structure, as of course a refrain is.

These observations and considerations give strong support to my contention that Pindaric recurrences are often devoid of significance, especially when only one word is repeated.

NEMEA I.

ON THE VICTORY OF CHROMIOS, OF SYRACUSE
(PROCLAIMED AS OF AETNA), WITH THE
FOUR-HORSE CHARIOT.

INTRODUCTION.

CHROMIOS, son of Agêsídamos, was probably a member of the Hyllean tribe of Dorians, one of the Héracleids who went from Rhodes to Gela (see P. 1. 62). He was made by Hieron governor, *ἐπίπορος* (according to Schol. on N. 9), of Aetna, founded B.C. 476, of which Deinomenes was titular sovereign (P. 1. 58—60). Gelon had given Chromios one of his own and Hieron's sisters in marriage, and had made him, with the other brother-in-law, Aristonoös, a guardian of his son. It appears however that Polyzêlos, brother of Gelon and Hieron, married Gelon's widow, Dâmareta (Dêmaretê), thus getting control over Gelon's son and heir, so that in supporting Hieron, Chromios was not necessarily betraying his trust. He may well have despaired of his ward being able to cope with his paternal uncles, the youngest of whom, Thrasybulos, was directly responsible for his ruin. It is at any rate clear that Chromios was Hieron's chief supporter. He is said to have been his charioteer. The reason for regarding him as a Gelôan immigrant to Syracuse is because Pindar tells us (N. 9. 40) that in his prime he fought with distinction in the battle on the Helôros, in which Hippokrates, Tyrant of Gela, defeated the Syracusans. As this battle is mentioned in the ode (N. 9) sung at Aetna, it is probable that the Syracusans of rank who moved thither were new citizens of Syracuse.

introduced with Gelon. In the new city they were out of danger of surprise by the republican faction, and were reinforced by numbers of Megarians and Peloponnesians which could scarcely have been introduced into the old city, while they were near enough to give effective aid to their friends in Syracuse. As Akragas and Himera had recovered their freedom just before the date of this ode, Pindar may have had in view, when mentioning foresight (v. 28), this provision for Deinomenes and precaution against the impending revolution. Chromios took active part in Hieron's martial enterprises, and as ambassador to Anaxilas of Rhêgion, between B.C. 478 and 476 (see P. 2 Introd.), prevented the subjugation of the Lokri Epizephyrii. He won this Nemean victory, Ol. 76. 4, B.C. 473, in the summer. This ode was recited before the banquet given in celebration of the victory at Chromios' house in Ortygia. The chorus performed it at the *πρόθυρον*, i.e. before the principal door of the palace. Cf. Bacchyl. 6. 14 *προδόμοις δαίδαῖς*. Mezger well compares Chromios with Thêron, and says that his praises came straight from the poet's inmost heart. It is therefore not surprising that the scene of the myth should lie in Thebes.

The warm glow shed by the festive enjoyment of honorable repose and the splendor of wealth, lavish hospitality, and victory in war and sacred games are enhanced by a vivid presentment of the frequent conflict in which the noble, whether men of action, counsel, or minstrelsy, must engage, and in which they must exhibit uprightness and straightforwardness. Pindar agrees with Bacchylides (1. 43) that *ἀρετή* is *ἐπίμοχθος*.

Note the recurrence of *μεγα-*, *αἶνον ἀελλοπόδων μέγαν ἱππων* v. 6, *μεγάλων δέθλων* v. 11, *κορυφαῖς ἀρετῶν μεγάλαις* (*κορυφαῖς* v. 15) v. 34, *καμάτων μεγάλων* v. 70. This tautometric recurrence (vv. 70, 34) may perhaps imply that Pindar's celebration of Hêrakles—and by consequence his ode in honor of Chromios—is *καμάτων μεγάλων ποιῶν*.

The idea of upright straightforward conduct is led up to by *ὀρθώσεων* v. 15, and enforced by *καιρὸν οὐ ψεύδει βαλὼν* v. 18, *ἐν εὐθείαις ὁδοῖς στείχοντα* v. 25 (contrasted with *σὺν πλαγίῳ κόρῳ στείχοντα* vv. 64, 65), *ὁ δ' ὀρθὸν μὲν ἀντεινεν κἄρα* v. 43, *ὀρθόμαντιν* v. 61. The thread of conflict appears vv. 16, 17, 24, 25, 33 (*πολυπόνων*), 36, 43 ff., 62—68, 70. If the exact metrical correspondence of *ἀντια-* (v. 68) with *ἀντίον* (v. 25) be intentional it was intended to make the idea of conflict prominent, not to suggest any special parallelism, which would be very much forced.

wrestling at once. Of course when the term *ἐφεδρος* was used metaphorically the case which naturally presented itself was the *ἐφεδρος* at the most critical stage of a contest, namely when only three were left in, and proves nothing as to the original number of competitors. We must not forget that the pentathlon "was in high favour among the Greeks" (p. 210), so that a theory as to the nature of the pentathlon ought to admit of as many competing in the boys' pentathlon (N. 7) as are implicitly recorded to have competed at once in the boys' wrestling. Prof. Gardner's heats would have taken as long in the case of five competitors as in his "extreme case" of seven. Then as to the pentathlon going on during other contests Pausanias tells us, 6. 24. 1, that the pentathlon took place towards the middle of the day after the running, and before wrestling and the pankration. This passage then supports the "at first sight" interpretation of Xenophon, *Hellenica*, 7. 4, as also does N. 7. 72—74, to which I shall return. The most conclusive¹ passage on this point is Pausanias 5. 9. 3, which tells us that, in the 77th Olympiad the horse-racing and pentathlon were deferred to a second day, because they, especially the pentathlon, extended the pankration to night. This passage, together with *ib.* 6. 24. 1, proves that the pentathlon did *not* go on simultaneously with other contests. These citations offer an argument against the system of heats for the pentathlon, as they tend to show that contests which took place in the same place came together. First the scene was in the dromos, then in the hippodromos, then the pentathlon in leaping- and hurling-ground, dromos, and wrestling-place, whence there was no further move till night.

Fourthly comes the difficulty presented by the great advantage which an *ephedros* would have over competitors who had wrestled. Prof. Gardner justly says (p. 214) "We cannot

¹ Pointed out by Mr Ridgeway.

help wondering what sort of a throw with a spear an athlete could make after a bout or two of wrestling."

This remark suggests a fifth difficulty, namely, that when one or more couples in the first heat had wrestled, the performance in the subsequent heats would have been miserable.

Sixthly, it seems strange that a popular contest should be carried on during other contests, and that its interest should be divided.

Seventhly, time being an important consideration, a system of heats presupposes expenditure of time, while the pentathloi pass more than once from leaping-place to δρόμος, and thence to wrestling-ground.

My supposition that it was not necessary for the victor to be absolutely first except in wrestling is not only supported by the above-mentioned case of Pêleus, which was most probably in accordance with the usage of the historic pentathlon, but also by Xenophon, *Hellenica*, 4. 7. 5, ἅτε δὲ νεωστὶ τοῦ Ἀγασιλίου ἐστρατευμένου εἰς τὸ Ἄργος, πυνθανόμενος ὁ Ἀγασίπολις τῶν στρατιωτῶν μέχρι μὲν ποῖ πρὸς τὸ τεῖχος ἤγαγεν ὁ Ἀγασίλαος μέχρι δὲ ποῖ τὴν χώραν ἐδήλωσεν, ὥσπερ πένταθλος πάντη ἐπὶ τὸ πλέον ὑπερβάλλειν ἐπειρᾶτο, and still more strongly by Plato, p. 138 D, *Erastiae*, Πότερον οὖν καὶ περὶ ταῦτα λέγωμεν, ἔφην, πένταθλον αὐτὸν δεῖν εἶναι καὶ ὑπακρον, τὰ δευτερεῖα ἔχοντα πάντων τὸν φιλόσοφον, κ.τ.λ. Even in Plutarch, *Symp. Probl.* 9. 2, where alpha ταῖς τρισὶν ὥσπερ οἱ πένταθλοι περίεστι καὶ νικᾷ, definite classes of letters are vanquished at each contest¹, so that this passage can scarcely be quoted to support heats on Prof. Gardner's plan. Prof. Gardner cites the Scholiast ad Aristidem, οὐχ ὅτι πάντως οἱ πένταθλοι πάντα νικῶσιν, ἀρκεῖ γὰρ αὐτοῖς γ' τῶν ε' πρὸς νίκην (Ed. Frommel, p. 112). But Aristides, *Panathenaeicus*, p. 341, says ἐμοὶ μὲν οὐδὲ πένταθλοι δοκοῦσιν οἱ πάντα νικῶντες τοσούτον τοῖς πᾶσι κρατεῖν.

Plutarch and Aristides allude either to the most famous

¹ In using this passage to support his own theory Dr Pinder seems to press the simile too much.

pentathloi of old, who would naturally occur first to the minds of late writers, if they thought of old times at all, or perhaps to the exhibitions of professional athletes of their own times; while Plato refers to ordinary cases in the fifth and fourth centuries B.C. The authority of the Scholiast ad Aristidem is perhaps somewhat lowered by the fact that he does not repudiate the idea that the pankration might have taken the place generally assigned to the leaping (see, however, Plin. *N. H.* 34, c. 19). But it is not my desire to damage his authority, for the three passages on the *πριαγμός* do not "prove beyond all cavil that for victory in the pentathlon it was necessary to win three events" (p. 217), but simply that the winning of three events was a familiar case.

The appointment of only three Hellânodikæ for the pentathlon is to my mind almost an argument *against* pairs being set to work simultaneously; for one official is required at the starting line to see that the leap or throw is fair, and another to determine the lengths, unless the one walks backwards and forwards, so wasting a great deal of time.

Then again an extra judge might well be wanted to see that in the first two contests, or one of them, competitors did not purposely take it easy, which would give them a considerable unfair advantage in the last three or four contests.

The placing of several competitors in three or four contests, which I have assumed, takes more judging than merely placing the first two. But after all the appointment of three Hellânodikæ is fully accounted for by the pentathlon taking a much longer time than the other contests.

Even if my interpretation of N. 7. 72—74 were wrong, and the poet were alluding to a false throw often preventing a man wrestling, it is mere assumption to talk of disqualification and stoppage of the pentathlon. For the competitor who won the discus-hurling would often if he had lost the spear-throwing be debarred from wrestling by his principal rival beating him (or being first) in leaping, spear-throwing, and running. Now

Prof. Gardner, though he speaks of "five very various contests" (p. 217), calls discus-hurling and spear-throwing "two very kindred contests" (p. 217), suggesting that "perhaps there was no absolutely fixed order" for these two. But Flavius Philostratus tells us that the discus-hurling was *βαρύς* and spear-throwing *κοῦφος*. It seems to me that a frequent distribution would be that suggested by the actual case of Tisamenos and Hierónymos—Tisamenos superior in leaping and running, and Hierónymos in discus-hurling, so that the spear-throwing was a crucial point in this contest. Had Tisamenos won it, the words *ἐξέπεμψεν παλαισμάτων* would at any rate have applied to Hierónymos. I take it that the representatives of *κουφότης* and *βάρος* were not seldom more evenly matched in this contest than in the four others. Hence perhaps its prominence on vases and Pindar's allusions N. 7. 72—74.

Prof. Waldstein writes :

.....Especially after the Persian war, when the public Palaestrae became fully organised, they were more consciously meant to provide for the physical education of Greek youths, the ultimate aim of which education, as is well known, was to produce good citizens who could guard the integrity of the state as strong and agile soldiers. No doubt in the subsequent stages we find that this ultimate aim is lost sight of, and that what was to be a means to a higher end becomes the end in itself, thus leading to an overstraining of the importance of the athletic games and to professional athletes. Within this palaestic organisation we can distinguish various subdivisions corresponding to the various requirements of a good physical education. When once the games had become systematised, the first broad distinction is between the heavy and light games; the *βαρὺς* and *κοῦφος* to which you draw attention, those that tended to develop more the strength, and those that developed more the agility. Boxing and the Pankration, for instance, are heavy games; while running, jumping, and throwing the spear, are light. Every quality that tended to make a perfect soldier had its own game. A good runner, a good jumper, an agile wrestler, a boxer with powerful arms for thrusting and skill in parrying, all tended to make a good soldier.

The more the games were thus specialised and corresponded to separate requirements in man, the more did need become felt to have a game which encouraged the all-round man. Such a game is most specifically Greek. Now the aim and essence of the Pentathlon was thus to supplement the other, specialised, games, and to encourage and produce all-round strength and agility. The more we recognise this fundamental truth concerning the Pentathlon, the more shall we have to bear in mind that the aim and intention would always be to make the victory depend as far as possible upon the best man in all the five constituent contests or at least in *as many* as possible.

The fact that Pentathlon prize-vases very often have only representations of three of the games, can be no guide as to the nature of the game itself, for the class of figures represented in these paintings is only influenced by artistic requirements, *i.e.* by the fact that certain games can more readily be represented in single figures than others. It is an easy thing for a vase-painter or sculptor to represent a youth as a jumper, a discus-thrower or a spear-thrower, for he need merely place in his hand halteres, a diskos, or a spear. It is more difficult to represent *among several others* a wrestler or a runner. This can only be done with clearness by representing a pair of youths wrestling, or a number running, which is often represented on Panathenaic vases destined to be prizes for one of these single games, but these are not subjects that can be easily composed into a number of figures placed together on a limited space, and each expressing part of the game illustrated by the whole group. Thus it is that of the five games of the Pentathlon, three especially serve as pictorial types, *i.e.* *ἄκων*, *ἄλμα*, *δίσκος*. But often vases evidently pentathlic have merely one scene. I have met with Pentathlon vases with merely two games of the five, diskos and spear, or spear and halteres. In some cases even the connexion between the mythological scenes on the one side and the scenes from real life on the other, to which I alluded above, has served the vase-painter in giving a full illustration of the Pentathlon, the mythological scenes illustrating those games which the athletic scenes do not represent. So a kylix in Paris is evidently pentathlic from the mythological scenes of struggle represented on the border of the outside, while in the medallion on the inside there is but one of the contests figured, namely a youth with halteres.

THE METRICAL STRUCTURE OF PINDAR'S STANZAS.

THERE is far more symmetry in the internal structure of the Nemean and Isthmian strophes and epodes than is to be found in the Olympian and Pythian odes. The difference is remotely analogous to a verse of Tate and Brady's version of the Psalms and the corresponding portion of the Prayer-book version set as an anthem.

As a general rule the Greek lyric stanza (strophe or epode) is composed of one or two periods. In the case of unsymmetrical stanzas—i.e. of stanzas which only offer a show of symmetry when they are arbitrarily divided into several small sections—it is not often possible to find indications of organic division or to determine whether the stanza be mono-periodic or not. But that the constituent periods seldom exceed two in number is a fair inference from the frequency of symmetrical stanzas made up of two symmetrical periods or constituting one symmetrical period.

This natural kind of symmetry, illustrated by many of the odes in this volume, is also to be discovered in many of the stanzas of Bacchylides and the Tragedians. For instance, Eur. *Orest.* 982—1004 is one symmetrical period, which however J. H. H. Schmidt chops up into three *kommata* containing seven periods. The conclusions here propounded have been confirmed by a careful examination of all extant Greek lyrics.

RECURRENT WORDS.

IN the first 200 lines of the First Book of the *Iliad* there are many tautometric recurrences of words and phrases and kindred forms as well as of proper names, while whole lines are repeated, e.g. 65, 93; 68, 101.

For instance, *λαο-* ends *vv.* 10, 16; *βῆ* begins *vv.* 34, 44; *v.* 17 ends with *ἐκνήμιδες Ἀχαιοί*, and *v.* 22 with *ἐπενφήμησαν Ἀχαιοί*; *ἄποινα* ends *vv.* 13, 23, 95, 111; *-χῶσατο v.* 64 and *χῶσεται v.* 80 are in the fourth foot, *δίφιλ-* *vv.* 74, 86 in the third and fourth feet, *θεοπροπι-* *vv.* 85, 87, 109 in the same part of the verse, *θυμό-* *vv.* 136, 173 in the third foot; *γέρας vv.* 120, 133, 138, 163, 185 in the fourth foot; *ἐτάροισιν* ends *vv.* 179, 183, *ἄλλο-* *vv.* 174, 186. The phrase *πρόφρων ἔπесιν* occurs in the same parts of *vv.* 77 and 150, *ἀπὸ λοιχὸν ἀμύναι* ends *v.* 67, *λοιχὸν ἀπώσει v.* 97. To *πείθονται Ἀχαι-* *v.* 79 corresponds in position *πείθεται Ἀχαι-* *v.* 150; to *φρένες v.* 103, *φρεσί v.* 107, *φρένας v.* 115; to *μάντις ἀμύμων v.* 92, *μαντεύεσθαι v.* 106. Verse 94 echoes *v.* 11. There are several other recurrences.

There are also many such recurrences in the Hesiodic poems, in the Homeric Hymns, and in the longer fragments of Tyrtaeos and Solon. In Simonides, *Frag.* 5 [12], there are tautometric recurrences, *γενέσθαι vv.* 15, 1, *θεοὶ vv.* 21, 14. In Bakchylides there are several responsions like those found in Pindar. In the VIth ode there is a suggestion of a refrain. *Κέον | αἰεσάν ποτ' Ὀλυμπία | πύξ τε καὶ στάδιον κρατεῦσαν, vv.* 5—7 is answered by *γεραίρει προδόμοις ἀοι- | δαῖς ὅτι στάδιον κρατήσας | Κέον εὐκλείξας vv.* 14—16; while in Ode XVIII. the second and third strophes end with *τελείται vv.* 30, 45. In Aeschylos a verse or some verses at the end of a strophe are sometimes repeated in the antistrophe.

It is consequently obvious that a student of Greek epic and elegiac verse and of lyrics which were constructed with refrains might unconsciously or half-consciously absorb a habit of responsions such as are found in Pindar and Bakchylides. The recurrent words and sounds might be felt as an element of the poetic structure, as of course a refrain is.

These observations and considerations give strong support to my contention that Pindaric recurrences are often devoid of significance, especially when only one word is repeated.

N E M E A I.

ON THE VICTORY OF CHROMIOS, OF SYRACUSE (PROCLAIMED AS OF AETNA), WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

CHROMIOS, son of Agêsídâmos, was probably a member of the Hyllean tribe of Dorians, one of the Hêracleids who went from Rhodes to Gela (see P. 1. 62). He was made by Hieron governor, *ἐπίτροπος* (according to Schol. on N. 9), of Aetna, founded B.C. 476, of which Deinomenes was titular sovereign (P. 1. 58—60). Gelon had given Chromios one of his own and Hieron's sisters in marriage, and had made him, with the other brother-in-law, Aristonoös, a guardian of his son. It appears however that Polyzêlos, brother of Gelon and Hieron, married Gelon's widow, Dâmaretâ (Dêmaretê), thus getting control over Gelon's son and heir, so that in supporting Hieron, Chromios was not necessarily betraying his trust. He may well have despaired of his ward being able to cope with his paternal uncles, the youngest of whom, Thrasybulos, was directly responsible for his ruin. It is at any rate clear that Chromios was Hieron's chief supporter. He is said to have been his charioteer. The reason for regarding him as a Gelôan immigrant to Syracuse is because Pindar tells us (N. 9. 40) that in his prime he fought with distinction in the battle on the Helôros, in which Hippokrates, Tyrant of Gela, defeated the Syracusans. As this battle is mentioned in the ode (N. 9) sung at Aetna, it is probable that the Syracusans of rank who moved thither were new citizens of Syracuse

introduced with Gelon. In the new city they were out of danger of surprise by the republican faction, and were reinforced by numbers of Megarians and Peloponnesians which could scarcely have been introduced into the old city, while they were near enough to give effective aid to their friends in Syracuse. As Akragas and Himera had recovered their freedom just before the date of this ode, Pindar may have had in view, when mentioning foresight (v. 28), this provision for Deinomenes and precaution against the impending revolution. Chromios took active part in Hieron's martial enterprises, and as ambassador to Anaxilas of Rhégion, between B.C. 478 and 476 (see P. 2 Introd.), prevented the subjugation of the Lokri Epizephyrii. He won this Nemean victory, Ol. 76. 4, B.C. 473, in the summer. This ode was recited before the banquet given in celebration of the victory at Chromios' house in Ortygia. The chorus performed it at the *πρόθυρον*, i.e. before the principal door of the palace. Cf. Bacchyl. 6. 14 *προδόμοις δαυδαῖς*. Mezger well compares Chromios with Thêron, and says that his praises came straight from the poet's inmost heart. It is therefore not surprising that the scene of the myth should lie in Thebes.

The warm glow shed by the festive enjoyment of honorable repose and the splendor of wealth, lavish hospitality, and victory in war and sacred games are enhanced by a vivid presentment of the frequent conflict in which the noble, whether men of action, counsel, or minstrelsy, must engage, and in which they must exhibit uprightness and straightforwardness. Pindar agrees with Bacchylides (1. 43) that *ἀρετή* is *ἐπίμοχθος*.

Note the recurrence of *μεγα-*, *αἶνον ἀελλοπόδων μέγαν ἱππων* v. 6, *μεγάλων δέθλων* v. 11, *κορυφαῖς ἀρετῶν μεγάλας* (*κορυφαῖς* v. 15) v. 34, *καμάτων μεγάλων* v. 70. This tautometric recurrence (vv. 70, 34) may perhaps imply that Pindar's celebration of Hêrakles—and by consequence his ode in honor of Chromios—is *καμάτων μεγάλων ποιῶν*.

The idea of upright straightforward conduct is led up to by *ὀρθώσεων* v. 15, and enforced by *καιρὸν οὐ ψεύδει βαλὼν* v. 18, *ἐν εὐθείαις ὁδοῖς στείχοντα* v. 25 (contrasted with *σὺν πλαγίῳ κόρῳ στείχοντα* vv. 64, 65), *ὁ δ' ὀρθὸν μὲν ἀντεινεν κἄρα* v. 43, *ὀρθόμαντιν* v. 61. The thread of conflict appears vv. 16, 17, 24, 25, 33 (*πολυπόνων*), 36, 43 ff., 62—68, 70. If the exact metrical correspondence of *ἀντία-* (v. 68) with *ἀντίον* (v. 25) be intentional it was intended to make the idea of conflict prominent, not to suggest any special parallelism, which would be very much forced.

Possibly the step, gesture, and disposition of the dance at this point suited the general idea of 'confronting.' This is a slight extension of my suggestion (O. and P. 1898 p. xix) that certain groups of articulate sound might be especially appropriate to certain parts of the metre and melody. Moreover the leading ideas of an ode would naturally recur where there was an orchestral and musical climax, which is the likeliest explanation of the position of νικα- or Τιμοδῆμ- towards the end of the fourth verse of the strophes in N. 2. The dance at the beginning of the strophes and antistrophes in N. 1 may have been suitable to the idea of arrested motion, which would explain ἀμπνευμα v. 1, ἔσταν v. 19, ἔστα v. 55. There simply cannot be any poetical reference from ἔστα to ἔσταν, any more than from θέσαν v. 59 to θέμεν v. 5 or from τοι v. 41 to τῶν v. 30 or from ἐν v. 67 to ἐν v. 31 or from μεγά- v. 31 to μέγαν v. 6 or from -ούσαι v. 50 to -ούσαι v. 32 or from -ολε- v. 52 to -ολέ- v. 16 or from σέο v. 29 to σέθεν v. 4.

After having passed this last tautometric recurrence over so far, Mezger and Bury cannot now assert that it is significant without acknowledging the inability of so-called signals to arrest the attention even of those who are on the alert to observe signals.

The compounds which seem to have been formed for this ode are *ἱπταλχος*, *πανδοξία*, *χαλκεντής*, *πολύπονος*, *δρθόμαντις*, *διδροδίκας*.

The mode is Dorian. The metre is dactylo-epitritic, the phrases used being *A*, consisting of three dactylic feet, namely *A* = — — — | — — — | — — — ||, *A'* = — — — | — — — | — — — || or — — — | — — — | — — — ||, *B*, one epitrite, namely *B* = — — — | — — — ||, *B'* = — — — | — — — || or — — — | — — — ||, *C*, consisting of two epitrites, namely *C* = — — — | — — — | — — — ||, *C'* = — — — | — — — | — — — || or — — — | — — — | — — — ||.

STROPHE.	EPODE.
(1) — : <i>C'</i>	(1) <i>C</i> † <i>A'</i> † <i>B'</i>
(2) — : <i>B.A'</i>	(2) 1* <i>A.C'</i>
(3) <i>A'</i>	(3) <i>B.1*.A.C'</i>
(4) — : <i>B.A'</i>	(4) — : <i>B'. — — — — † <i>C'</i></i>
(5) <i>C'</i>	
(6) 1* <i>A.C'</i>	
(7) <i>B.A'.C.C'</i>	

* A dactyl.

† First long syllable resolved, 

‡ Incisio.

The first five verses of the strophe are obviously symmetrical and are equal in number of feet to the last two verses, which present the numbers 4.4. | 2.3.4.4. The verses of the epode present the numbers 9.8.10.8 or 7.10.10.8. Some metricians achieve symmetry by boldly scanning *v.* 4 - : *B'*. - - - | - | .*B'*. - . *B'*, and taking *vv.* 2, 3 as 8. | 2.8. There is caesura after the long syllable of the 3rd and 4th feet of the second verse of the epode, and after the first syllable of *C'* in the third verse.

ANALYSIS.

vv.

- 1—7. The ode goes forth from Ortygia in honor of Zeus of Aetna, on the occasion of Chromios' Nemean victory.
- 8, 9. The exordium makes mention of gods, as the victor's merits are derived from them.
- 10—12. The highest object of ambition, celebration by an Epini-cian ode, has its occasion in victory.
- 13—18. Praise of Sicily's sacred relation to Persephonê, fertility, rich cities, glory in war, success in games.
18. This topic is dismissed.
- 19—25. For it is Chromios' hospitality which brings the poet to his halls, and to him praise is due to confound various cavillers.
- 25—30. Men ought to develope natural gifts of strength and foresight, with both of which Chromios is endowed.
- 31, 32. One ought not to hoard, but to use wealth for one's own enjoyment and the benefit of friends,
- 32, 33. since man's time is short and beset with trouble.
- 33, 34. Introductory mention of Hêrakles' paramount merits.
- 35—61. Myth of the infant Hêrakles and the two snakes.
- 61—end. Teiresias' prophecy of Hêrakles' toilsome exploits and their final reward of peaceful bliss.

The application of the latter part of the myth to Chromios is sufficiently obvious to account for there being no formal conclusion to the ode.

Chromios' ancestor, Hērakles, afforded a conspicuous illustration of such a theme, and perhaps to some extent his marriage with Hēbē presented a parallel to Chromios' splendid alliance. There is no need to suppose that by reciting the infantine courage of Hērakles the poet meant to imply that the valor of Chromios had been precocious. On the other hand, the precocity of Hērakles is a signal instance, as Aristarchos said, of the *innate* courage and vigor ascribed to his descendant.

The introduction of the prophecy of Teiresias is a natural device for bringing in the career and reward of Hērakles, so that it is needless to suppose, with Müller (*Hist. of Gk. Lit.* I. p. 224, trans.), that the mention of the seer and also of foresight, *v.* 27, implies that Pindar had predicted Chromios' victory. *V.* 27 rather ascribes to Chromios the faculty which Thukydides notes as characteristic of Themistokles (I. 128)—*οἰκεία γὰρ συνέσει, οὔτε προμαθὼν ἐς αὐτὴν οὔτε ἐπιμαθὼν... (ἦν) τῶν μελλόντων ἐπὶ πλείστον τοῦ γενησομένου ἄριστος εἰκαστής*. Chromios very likely inspired the successful policy of Gelon and Hieron. Dissen refines too much, especially in regarding the infant exploit of Hērakles as meant for a parallel to Chromios' early valor at the battle of Helōros, at the date of which he was probably about forty years old (see on *N.* 9. 42). There is a side allusion to Himera and Chromios' land-fights generally in *v.* 62, and to the sea-fight off Cumae in the next verse. In an ode sung in Ortygia there would scarcely be any reference to the fight of Helōros, in which Syracusans were defeated.

There is nowhere a more prominent division of the ode than at *v.* 19. Yet this is inside Mezger's *ὀμφαλός*, *vv.* 13—30 (20 is a misprint). Moreover, *vv.* 31, 32 take up *vv.* 19—24, after the partly gnomic, partly laudatory digression. The main divisions then of the ode are *vv.* 1—7, 8—12, 13—18, 19—33, 33—72.

There is a possible bearing of the myth which has not, I believe, been noticed, namely, that Amphitryon was a type of hospitality, so that Chromios' palace might suggest the scene of the myth in this connexion.

The ode is one of the finest examples of Pindar's art. Especially admirable is the vigorous word-painting of the myth.

Στρ. α'.

- 1 Ἄμπνευμα σεμνὸν Ἀλφειοῦ,
 2 κλειῶν Συρακοσσᾶν θάλος Ὀρτυγία,
 3 δέμνιον Ἀρτέμιδος,
 4 Δάλου κασιγνήτα, σέθεν ἄδυεπής
 5 ὕμνος ὀρμάται θέμεν
 6 αἶνον ἀελλοπόδων μέγαν ἵππων, Ζηνὸς Αἰτναίου χάριν.

1 Ἄμπνευμα 'Hallowed spot where Alpheus took breath'; i.e. after his pursuit of Arethusa under the sea. This myth veils the transference by Dorian colonists of the cult of Artemis Potamia from Elis to Ortygia, cf. P. 2. 7. According to analogy ἀμπνευμα ought to mean 'recovered breath,' but for a form in -μα, meaning the place of the action, cf. βῆμα. The word ἀμπν., suggesting τῶν μόχθων ἀμπνοάν (O. 8. 7), at once strikes the key-note of the general sentiment of the ode. Mr Bury's treatment of this simple word is both semasiologically and mythologically wild.

2 θάλος As Ortygia is supposed to be the original settlement, it is rather Συρακοσσᾶν βίη (cf. P. 4. 15) than θάλος (cf. O. 2. 45) in the sense of scion. Either it means 'the leader,' whence the other quarters of the city branched, or it and the other quarters spring from a common πύθμην, i.e. from Sicily or the Dorian stock. Paley renders θάλος 'pride,' cf. I. 6. 24. Ὀρτυγία We have no warrant for identifying a personified Ortygia with the fountain-nymph Arethusa. In fact a mere apostrophe drifts into a faint vague personification in v. 4, cf. P. 2. 1, 2 ὦ Συράκοσαι...τέμενος...τροφοί. In relation to Alpheus and Artemis, Ortygia is not a person, but a place. As Pindar expressly separates Ortygia from Artemis, Sophokles "Ἀρτεμὺν Ὀρτυγίαν (Trach. 213) cannot affect the interpreta-

tion of this passage. The devoted lover of Arethusa or Artemis would hardly rest "in the arms of the 'lovely' nymph Ortygia" (Bury), unless δέμνιον is to be rendered 'arm-chair' and personified.

3 δέμνιον Cf. Il. 24. 615 ἐν Σιπύλῳ οἱ φασὶ θεῶν ἐμμεναι εὐνὰς | Νυμφῶν, αἶτ' ἀμφ' Ἀχελῷον ἐρρώσαντο, Plut. de fluv. et mont. 5. 3 Κανκάσιον ὅρος ἐκαλεῖτο τὸ πρότερον Βορέου κόλτη. Ἀρτέμ. Cf. P. 2. 6, 7 Ὀρτυγίαν...ποταμίας ἔδος Ἀρτέμιδος, and note on 7.

4 Δάλου κασ. The two favorite islands of Artemis are her nurslings metaphorically, and hence are regarded as sisters. σέθεν In form an adv. of motion from, and so used here. The 4th verse of ἀντ. β', v. 29, contains an address to Chromios, with σέο in the same metrical position as σέθεν. ἄδυεπ. Cf. h. Hom. 92. 12 Μοῦσαι | ἥδυεπείς κούραι Κρονίδεω Διός, N. 7. 21.

5 ὀρμάται Cf. O. 3. 9, 10 Πίσσα...τὰς ἀπο | θεύμοροι νίσσονται ἐπ' ἀνθρώπους δοῖν, where the song starts from the scene of the victory, here quite as naturally from the place where an ode upon it is first recited. θέμεν 'To establish.' Cf. Bacchyl. 10. 18 κῦδος εὐρείας Ἀθάνας | θήκας, Οἰνείδαις τε δόξαν, O. 2. 99.

6 αἶνον, κ.τ.λ. Cf. Frag. 206 Ἀελλοπόδων μὲν τιν' εὐφραίνουσιν ἱππων | τλήμα καὶ στέφανοι. Note that αἰνήσων, 'to sound the praise of,' in the last line takes up αἶνον and helps to establish the parallel

7 ἄρμα δ' ὀτρύνει Χρομίῳ Νεμέα θ' ἔργμασιν νικα-
φόροις ἐγκώμιον ζεύξαι μέλος.

10

'Αντ. α'.

1 ἀρχαὶ δὲ βέβληνται θεῶν

2 κείνου σὺν ἀνδρὸς δαιμονίαις ἀρεταῖς.

10 3 ἔστι δ' ἐν εὐτυχίᾳ

4 πανδοξίας ἄκρον· μεγάλων δ' ἀέθλων

5 Μοῖσα μεμνᾶσθαι φιλεῖ.

15

6 σπεῖρέ νυν ἀγλαίαν τινὰ νάσφ, τὰν Ὀλύμπου δεσπότης

between Hērakles and Chromios. χάριν 'By grace of' (Mezger quoting P. 2. 70, 3. 95). To take it as accus. in appos. with the clause, 'a grateful service to,' is inferior, to take it in appos. with αἶων is still worse.

7 For the appropriateness of the metaphor to the victory cf. O. 6. 22—27, 8. 25, N. 4. 93—end, N. 7. 70—72, 8. 19, I. 1. 6. Here the poet's verses are the winged horses which will bear over the world the car, Chromios' victory. For metaphor cf. P. 10. 65. For the conjunction ἄρμα Χρομίῳ Νεμέα θ', cf. N. 4. 9 Νεμέα | Τιμασάρχου τε πάλα· ὀτρύνει Echoed by ὀτρύνων, v. 34. ἔργμασιν Not found in the Olympian and Pythian odes, only of noble deeds, esp. in games, in Pindar, cf. h. Hom. 27. 20, 32. 19, Bacchyl. 14. 17.

8 'Its first courses are laid with gods' (for stones). θεῶν Gen. of definition, plur. of majesty, Zeus of Aetna being meant; cf. Terpanther Frag. 1 (Bergk) Ζεῦ σοι στένδω | ταῦταν ὕμνων ἀρχάν, N. 2. 3. Hitherto all editors have been nonplussed by this line.

9 σὺν 'Under the inspiration of,' cf. N. 2. 24 σὺν εὐκλεί νάσφ. δαιμονίαις Cf. O. 9. 110. These good qualities, 'conferred by gods,' are φνῆ (ib. 100), and opposed to διδακταῖς ἀρεταῖς. Pindar does not

distinguish δαίμονες from θεοί, see O. 1. 35, 7. 39, P. 3. 59, though δαίμονες are not θεοί, P. 1. 12, I. 7. 24.

10 ἔστι 'There is in truth,' see O. 1. 35, and ἡγήσατο v. 24 ἐντί in prominent position, cf. N. 2. 10 ἔστι δ' εὐικός. εὐτυχία If we regard I. 3. 1 as a mild case of zeugma, εὐτυχία, εὐτυχέω, in all four instances where they occur in Pindar, mean the crowning good fortune of success in games: so too ἡθ' ἔχοντες, O. 5. 16.

11 ἄκρον As πανδοξίας (prob. coined by Pindar, cf. παγγλωσσία) is a superlative expression, ἄ. may mean 'first prize'; cf. P. 11. 55 (ἀρετῶν) ἄκρον ἐλῶν, and Theokr. 12. 31 ἄκρα φέρεσθαι. The meaning of the sentence is, 'The consummation (or 'first prize') of highest renown'—i.e. celebration in song—'has its occasion in victory.' For the sentiment cf. P. 1. 1 fin. τὸ δὲ παθεῖν εἰς πρῶτον ἀέθλων· εὐ δ' ἀκούειν δευτέρῳ μοῖρ'· ἀμφοτέρωσι δ' ἀνὴρ | ὅς ἂν ἐγκόρη καὶ ἔλῃ, στέφανον ὕψιστον δέδεκται, N. 9. 46. 8' 'For.' μεγάλων Several mss. read μεγίστων.

12 Μοῖσα Tautometric with ὕμνος, v. 5.

13 σπεῖρέ νυν Corrected from ἔγειρε νῦν, νῦν ἔγειρ', on a hint of the Schol. ἐκπεμπε τοῖνυν, ὦ Μοῦσα, καὶ σπεῖρε λαμπρότητά τινα τῇ νῆ-

7 Ζεὺς ἔδωκεν Φερσεφόνῃ, κατένευσέν τέ φοι χαίταις,
ἀριστεύουσιν εὐκάρπου χθονὸς

20
Ἐπ. α'.

- 15 α Σικελίαν πείραν ὀρθώσιν κορυφαῖς πολλῶν ἀφνεαῖς·
β ὥπασε δὲ Κρονίων πολέμου μναστήρᾳ φοι χαλκεντέος
γ λαὸν ἵππαιχμον, θαμὰ δὴ καὶ Ὀλυμπιάδων φύλλοις
ἐλαιᾶν χρυσέοις
25
δ μιχθέντα. πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βαλὼν·

σω τῇ Σικελίᾳ, κ.τ.λ. In uncials ΣΓ and ΕΓ were not unlike. For phrase cf. O. 11. 94 τὴν δ' ἀδυεπὴς τε λύρα | γλυκὺς τ' αὐλὸς ἀναπάσσει χάριν. The poet invokes himself or the chorus. The word τινὰ apologises for the boldness of the phrase, as ἀγλαῖαν has not elsewhere the meaning wanted, namely, 'fame' or 'song,' though the ode is ἀγλαῖας ἀρχὰ in P. 1. 2, cf. Frag. 182 χοροὶ καὶ Μοῖσα καὶ Ἀγλαῖα. There is an allusion to the φυλλοβολία, cf. P. 9. 123.

14 ἔδωκεν As a dowry on her union with Pluto. Perhaps there is a covert allusion to the temples of Déméter and her daughter, built by Gelo. The Schol. is needlessly exercised at the δέμνιον Ἀρτέμιδος being in a possession of Persephoné's, and suggests that the two goddesses were identical, citing Kallim. *Hecale* οἱ νῦ καὶ Ἀπόλλωνα παναρκέος Ἑλίοιο | χῶρι διατμήγουσι καὶ εὐποδα Δηϊῶνιν | Ἀρτέμιδος. ἀριστεύουσιν This goes with the predicate, 'as bearing off the palm for fertility of soil' (lit. 'from (all) fruitful soil'). Cf. Bacchyl. 3. 1 ἀριστοκάρπου Σικελίας.

15 ὀρθώσιν This sense 'raise to greatness, or splendor, or renown' (I. 4. 48, 5. 65) is a metaphor from raising up a prostrate person to an erect position or from raising up a conspicuous erection such as a πύργος (I. 4.

44 f.) or στάλα (N. 4. 81). The κορυφαὶ πολλῶν ἀφνεαί, 'cities unsurpassed in wealth,' are the στήλαι which perpetuated the renown of Sicily. For κορυφαί in this sense 'prime, choicest specimens,' cf. v. 34, O. 1. 13 δρέπων κορυφὰς ἀρετῶν ἀπο πασῶν. It is equivalent to ἄνθος, 'choicest bloom.' Here and v. 31 there is perhaps hypallage, cf. O. and P. p. xxiii.

16 μναστήρ Cf. P. 12. 24 μναστήρ ἀγῶνων. χαλκεντέος The epithet alludes to the fame of the Sicilian armour, cf. P. 2. 2.

17 θαμὰ δὴ καὶ 'Right often even.' Ὀλυμπιάδων With special complimentary allusion to the victories of Gelo and Hiero B.C. 488. χρυσέοις For this epithet, meaning only 'glittering,' cf. O. 8. 1, 10. 18, P. 10. 40. Prof. Paley, however, on Martial 9. 23. 1, suggests that even in Pindar's times the crown was actually of gold (cf. N. 7. 77—79), or that the leaves were gilded.

18 μιχθέντα Lit. 'brought into contact with.' Cf. N. 9. 31, O. 1. 21 κράτει δὲ προσέμιξε δεσπότην, N. 2. 22 ὀκτώ στεφάνοις ἐμιχθεν ἥδη. V. 56 ἱψίτα, the use is not quite similar. Mr Fanshawe suggests that the lemma, coming so close to μναστήρ, 'wooer,' may here mean 'wedded'; so Holmes. L. and S. wrongly render μν. here and in P. 12. 24, 'calling to mind,' 'mindful of.' Dissen compares μνήσασθαι χάρις.

Στρ. β'.

1 ἔσταν δ' ἐπ' αὐλείαις θύραις
20 2 ἀνδρὸς φιλοξείνου καλὰ μελπόμενος,

30

but the idea is not the same. The aor. = 'call to mind,' *μνηστήρ* = 'one who keeps in mind of.' *πολλῶν*, κ.τ.λ. 'I have mounted upon a copious theme, having aimed at moderation with a statement of simple truth.' The Aldine and Roman editions with two Scholia make *καιρὸν* object of *βαλὼν*. It is generally taken as the object of *ἔπεσαν*, a construction which lacks support. Pindar has briefly mentioned five points on which a poet might dilate, the divine patronage of Sicily, its fertility, the wealth of its cities, its achievements in war and in games. He has stated truths without exaggeration. But only to dismiss them and turn to his special theme, the praise of Chromios, &c.

In this difficult sentence the poet checks himself—the suggestion of the necessity for doing so being a compliment to Sicily, Syracuse and Hiero, the fact that he does so a compliment to Chromios. Thus *οὐ ψεύδει* = 'not with a false statement.' For dat. cf. O. 11. [10.] 72 *μᾶκος δὲ Νικεὺς ἔδике πέτρῳ*; I. 1. 24. What he has said is a *βέλος* shot *Μοισῶν ἀπὸ τόξων* (O. 9. 5). Both *ἔπεσαν* and *ἔσταν* are idiomatic aorists indicating the immediate past; the former refers to the recitation of the previous verses, the latter to the arrival of the chorus at the place of recitation. *καιρὸν οὐ ψεύδει βαλὼν* 'Having aimed at moderation with no false statement.' The song which was a team of mares, v. 7, and a building, v. 8, is again a team, behind which the poet mounts the car of Sicily's merits, and then in a flash is an unerring missile. Cf. Aesch. *Suppl.* 446 *γλῶσσα τοξέυσασα μὴ τὰ καίρια*,

N. 6. 27, 28. Of course *βαλὼν* is lit. 'having hit,' which is obviously implied in my translation. 'Having hit the mark of' is clumsy. Note that the action of *βαλὼν* is prior to that of *ἔπεσαν*. The poet is a shooter or hurler as a selector of ideas for his ode, a charioteer as applying them to the occasion, expressing, and uttering them. There is therefore no confusion of metaphor. For the sense given to *καιρὸν* cf. P. 1. 81 *καιρὸν εἰ φθέγγαιο*, 9. 78, O. 9. 88, P. 10. 4. Dr Postgate's interpretation is substantially the same as the above, and he quotes N. 8. 37 for the emphatic application of the negative to a single word.

19 *αὐλείαις* The chorus with the poet were, it would seem, just outside the *πρόθυρον* (cf. P. 3. 78, I. 7. 3). Perhaps they were in the *πρόθυρον*, for the *εὐτειχὲς πρόθυρον* of O. 6. 1 could hardly have been 'a space before a door' or 'a porch' (L. and S., Smith's *Dict. of Antiquities*, Guhl and Koner); but was probably walled on three sides and with pillars in the front like the *πρόναος* of a *templum in antis*. Probably in such cases the *αὐλεία θύρα* opened immediately into the peristyle without a *θυρῶν*, 'a narrow passage' or 'entrance chamber,' which would appear in town houses when the sides of the *πρόθυρον* were built up to form chambers. According to L. and S. the household gods were in the *πρόθυρον*, but Smith's *Dict. of Ant.* places them in the peristyle.

20 *καλὰ* 'Noble achievements,' cf. O. 10. 18, 13. 11 *ἔχω καλὰ τε φράσαι, τόλμα τε κ.τ.λ.* Bacchyl. 2. 6 *καλῶν δ' ἀνέμνασεν δσ'...ἐπιδείξαμεν*. Bergk suggests the rare form

3 ἔνθα μοι ἀρμόδιον

4 δειπνον κεκόσμηται, θαμὰ δ' ἄλλοδαπῶν

5 οὐκ ἀπείρατοι δόμοι

[φέρειν 35

6 ἐντί· λέλογχε δὲ μεμφομένοις ἐσλοὺς ὕδωρ καπνῷ

κλέα, for which before a consonant there is no good authority, while any alteration is gratuitous.

21 ἔνθα 'In whose hall.' Though, as the victory was won at the summer Nemea, the feast may have been held outside. ἀρμόδιον Cf. P. 4. 129 εἰνι' ἀρμόζοντα, and the Homeric δαιτὸς εἶσθς.

22 ἄλλοδαπῶν Includes the poet, who was in Sicily this year, and perhaps was present. For Chromios' hospitality cf. N. 9. 2.

24 ἐντί See *εἶστι v. 10. Λέλογχε, κ.τ.λ.* The following version is suggested by the reading ἐσλός of the best mss., and supported by O. 1. 53 ἀκέρδεια λέλογχεν θαμνὰ κακαγόρος, 'sore loss hath oft befallen evil speakers'; 'It hath befallen the noble against cavillers, to bring water against smouldering fire (of envy),' taking μεμφομένοις as *dat. incom.* to the whole phrase ὕδωρ καπνῷ φέρειν ἀντίον and φέρειν, κ.τ.λ. as *inf.* subject to λέλογχε. Obviously any infinitive phrase as subject can take the place of any abstract noun such as ἀκέρδεια. Note the chiasmus μεμφομένοις ἐσλοὺς ὕδωρ καπνῷ, which accounts for the order. The metaphor of water for streams of song is used, as here, in connexion with strangers N. 7. 61 ff. ξεινὸς εἰμι· σκοτεινὸν (κοτεινὸν) ἀπέχον ψῶγον, | ὕδατος ὥστε ῥοὰς φιλον ἐς ἄνδρ' ἄγων | κλέος ἐτήτυμον αἰνέσω· ποτίφορος δ' ἀγαθοῖσι μισθὸς οὔτος. Plutarch, *Frag.* 23. 2 τὸν φθόνον ἐνιοι τῷ καπνῷ ἐκάζουσι, was thinking more of other applications of the similitude than of this passage, for he goes on to explain πολλὸς γὰρ ἐν τοῖς ἀρχομένοις ὢν, ὅταν ἐκλάμψωσιν, ἀφανίζεται.

ἦκιστα γοῦν τοῖς πρεσβυτέροις φθονοῦσιν. The connexion of this difficult passage is not impaired by making the statement general. 'The worthy by noble conduct with poets who celebrate the same drown the voices of cavillers with song. Divers folk have divers arts. (This comprehends the idea that it is the poet's work to perpetuate a victory as much as it is the work of men of action to gain one.) One must walk uprightly and make the best use of natural powers in the fight of life. Strength, to wit, has its function in action, intellect in counsel, in the case of those who have an innate gift of foresight (which class includes the poet and also, as is at once stated, Chromios).' As to sentiment *vv.* 24—33 have much in common with I. 1. 40—51.

There are several inferior interpretations. (A.) 'But he hath got good men and true against cavillers (*dat. incommodi*) so as to bring water against smoke,' *i.e.* to use to drown the voice of envy; so Hermann, Don. (B.) Dissen also approves; but says,—“Credas etiam sit jungi posse: λέλογχε, ἐσλός μεμφομένοις ὕδωρ καπνῷ ἀντία φέρειν, consequutus est hoc, ut probi viri obtrectatoribus aquam obviā ferant fumo, quem movent.” He objects however to an accusative and infinitive after λαγχάνειν as unsupported. (C.) Matthiae proposes λέλογχεν ἐσλοὺς, μ. ὁ. ἄ. φ. (ὥσπερ) καπνῷ. (D.) Mommsen (after a Schol.) renders “Innata vero est (sortito evenit) iis qui bonos vituperare solent ars fumum [gloriae] aquā [reprehensionis] restringendi.” (E.) 'Tis men's lot when cavilling at

25 ἄντιον. τέχνηαι δ' ἐτέρων ἔτεροι· χρηὶ δ' ἐν εὐθείαις
ὁδοῖς στείχοντα μάρνασθαι φυᾷ.

Ἀντ. β'.

1 πράσσει γὰρ ἔργῳ μὲν σθένος,

2 βουλαῖσι δὲ φρήν, ἐσσόμενον προῖδεῖν

40

3 συγγενὲς οἷς ἔπεται.

4 Ἀγησιδάμου παῖ, σέο δ' ἀμφὶ τρόπῳ

30 5 τῶν τε καὶ τῶν χρήσιες. [ἔχειν, 45

6 οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις

7 ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκούσαι φίλοις ἔξαρκ-
έων. κοινὰ γὰρ ἔρχοντ' ἐλπίδες

the good to bring water to check smoke,' i.e. to increase what they wish to diminish (von Leutsch). (F.) Bergk would alter ἐντὶ λ. to ἀντιλόγῳ, only found, I believe, as an Attic law term.

25 ἄντιον The prominent position helps the application to μεμφομένοις as well as to καπνῷ. See Intro. for the echo ἀντιά. v. 68. τέχνηαι δ' ἐ. ξ. For sentiment cf. O. 9. 104—107, 8. 12—14, N. 7. 54, Bacchyl. 10. 35—45. στείχοντα For metaphor cf. O. 1. 115 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῶν, N. 8. 35. Note echo v. 65. μάρνασθαι Cf. N. 5. 47 ἐσλοῖσι μάρναται περὶ πᾶσα πόλις. φυᾷ For the superiority of natural over acquired attainments, cf. O. 2. 86, 9. 100 τὸ δὲ φυᾷ κράτιστον ἄπαν, N. 3. 40 f.

26 πράσσει 'Exercises its function,' cf. Frag. 108 πρᾶσσόντων μέλει. This does not contradict Frag. 14 ἐν ἔργμασι δὲ νικᾷ τύχα, οὐ σθένος.

27 ἐσσόμενον, κ.τ.λ. 'In those whose birthright it is to foresee what shall be.'

28 σέο, κ.τ.λ. 'In thy character are faculties for using both this endowment and that.' For ἀμφὶ cf. P. 5. 111 ἀμφὶ βουλαῖς, in which

passage Arkesilas also is praised for ἔργα as well as βουλαί. Lit. 'on the various sides of'; the faculties are observed from the outside. δ' For δὲ after vocative cf. O. and P. index, N. 2. 14. For τῶν τε καὶ τῶν cf. O. 2. 53, I. 3. 51; here all the varieties are good.

31 Euripides seems to be thinking of these two lines, Ion, 639 οὐ φιλῶ ψογοῦς κλύειν | ἐν χειρὶ σφῶν δλβον οὐδ' ἔχειν πόνο. κατακρύψαις ἔχειν *Conditum habere*, cf. γήμας ἔχεις, Soph. Oed. R. 577. For sentiment cf. I. 1. 67 f., Bacchyl. 3. 12 ('Ιέρων) δς παρὰ Ζηνὸς λαχὼν | πλείσταρχον Ἑλλάνων γέρας | οἶδε πυργωθέντα πλοῦτον μὴ μελαμπαρεὶ κρύπτειν σκότῳ.

32 'But from what I have both to enjoy myself and to have the credit of being duly open-handed to (lit. 'thoroughly satisfying') my friends. For the expectations of men, born to sore trouble as all are, are uncertain for all alike.' For the uncertainty cf. Bacchyl. τὸ μέλλον | δ' ἀκρίτους τίκτει τελευτάς, where ἀκρίτ. = 'uncertain,' cf. O. 2. 30 f. ἐόντων Cf. Theognis, 1009 τῶν αὐτοῦ κτεάνων εὖ πάσχεμεν. Cf. P. 3. 104 for sentiment, also Simonides, 85 [60] v. 13 Ἀλλὰ σὶ ταῦτα μαθὼν βῆτον ποτὶ τέρμα | ψυχῇ τῶν ἀγαθῶν

Επ. β'.

α πολυπόνων ἀνδρῶν. ἐγὼ δ' Ἑρακλέος ἀντέχομαι
 προφρόνως 50
 β ἐν κορυφαῖς ἀρετᾶν μεγάλαις, ἀρχαῖον ὀτρύνων λόγον,
 35 γ ὥς, ἐπεὶ σπλάγχχνων ὑπο ματέρος αὐτίκα θαητὰν ἐς
 αἴγλαν παῖς Διὸς 55
 δ ὠδῖνα φεύγων διδύμῳ σὺν κασιγνήτῳ μόλεν,

Στρ. γ'.

ι ὥς οὐ λαθὼν χρυσόθρονον

ι Ἥραν κροκωτὸν σπάργανον ἐγκατέβα.

τλήθῃ χαρίζομενος and see L. and S. s. v. χαρίζομαι for genitive. The gen. of the *fund* drawn upon for the action is a gen. of *source*, *origin*. Cf. also Bacchyl. 1. 27 ff. εἰ δ' ὑγίειας | θνατὸς ἐὼν ἔλαχεν, | ζῶειν τ' ἀπ' οἰκείων ἔχει, | πρώτοις ἐρίξει. *Ἐρακλέων* Dissen explains ἐ. φιλίας αὐτῶν—'bestowing of them plentifully on my friends.' But cf. Eur. Suppl. 574 ἡ πᾶσιν οὖν σ' ἐφύσεν ἔξαρκύν πατὴρ; 'did thy father then beget thee to be a match for all men?' κοινὰ γὰρ ἔρχοντ' Cf. N. 7. 30 κοινὸν ἐρχεται | κύμ' Ἀἴδα, O. 1. 99, 100.

33 πολυπόνων Cf Eur. Or. 976 πανδάκρυτ' ἐφαμέρων | ἔθνη πολύπονα, λεύσσεθ', ὥς παρ' ἐλπίδας | μοῖρα βαίνει...βροτῶν δ' ὁ πᾶς ἀσάθμητος αἰὼν. The idea of πολυπόνων reflects on ἐλπίδες and suggests the antiphrasis, cf. *supra*, v. 15. ἐγὼ For ἐγὼ introducing a myth cf. I. 1. 14. ἀντέχομαι 'I claim preëminence in devotion to,' cf. Thuk. 1. 13 τῆς θαλάσσης μᾶλλον ἀντείχοντο, 'made seafaring more an object of rivalry,' vied with each other more in attention to maritime pursuits.'

34 ἐν κορυφαῖς For ἐν, 'in the sphere of,' cf. my O. and P. p. xxvi; for κορυφαῖς cf. *supra*, v. 15 and O. 13. 15 ἀκραῖς ἀρεταῖς. ὀτρύνων For the phrase cf. I. 3.

40, 41 ἐκ λαχέων ἀνάγει φάμαν παλαιὰν εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσεν· ἀλλ' ἀνεγειρομένα, κ.τ.λ.

35 ὥς, ἐπεὶ mss. read ὥς ἐπεὶ and v. 37 ὥς τ' οὐ. Mommsen proposes λόγον | τοῦδ' ὅπα (cf. for gen. P. 7. 9, N. 4. 71, 7. 21, 32 and for ὅπα O. 11. 56) from Beck's τὸν δ' ὅπως and the περὶ αὐτοῦ of the Schol. Vet. Hermann ὥς ἀρα or v. 37 οὐ τοι, the latter approved by Don. I incline to Böckh's beginning of v. 35, ὥς τ' or ὥς τε, leaving the third participle doubtful, keeping ὥς τ', v. 37. The second, resumptive, ὥς demands illustration. ὕπο Cf. O. 6. 43, quoted just below. αὐτίκα This must not be taken with ἐπεὶ as=ἐπεὶ τάχιστα, ἐπειδὴ πρώτον, which is Dissen's explanation. The adverb indicates the normal progress of the delivery as in O. 6. 43 ἦλθεν δ' ὑπὸ σπλάγχχνων ὑπ' ὠδίνος τ' ἐρατὰς Ἴαμος | ἐς φάος αὐτίκα, which passage also illustrates θαητὰν ἐς αἴγλαν μόλεν, ὠδῖνα φεύγων, σπλάγχχνων ὑπο. Cf. Il. 16. 187 f. αὐτὰρ ἐπεὶ δὴ τὸν γε μογαστόκος Εἰλείθθια | ἐξάγαγε πρὸ φώσδε καὶ ἡελίου ἰδεν αὐγάς. The infant Iamos too was visited by two snakes, but they came to feed him.

38 ἐγκατέβα Hardly 'stepped into' with supernatural precocity, as Prof. Paley suggests; for the

- 3 ἀλλὰ θεῶν βασιλέα
 40 4 σπερχθεῖσα θυμῷ πέμπει δράκοντας ἄφαρ. 60
 5 τοὶ μὲν οἰχθειςᾶν πυλᾶν [γνάθους
 6 ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκνοισιν ὠκείας
 7 ἀμφελίξασθαι μεμαῶτες· ὁ δ' ὀρθὸν μὲν ἀντεινευ
 κᾶρα, πειρᾶτο δὲ πρῶτον μάχας, 65
 Ἀντ. γ'.
- 1 δισσαῖσι δοιοὺς αὐχένων
 45 2 μάρψαις ἀφύκτοις χερσὶν ἐαῖς ὄφιας·
 3 ἀγχομένοις δὲ χρόνος

effect of the subsequent miracle would be impaired by such a preliminary display of power. The use recalls the passive sense often given to ἐκπίπτειν, ἀποθανεῖν. Render simply 'had been laid down in.'

39 βασιλέα mss. give βασιλεια (βασιλεία). For the form in the text cf. P. 4. 5, where two fair mss. read *lepa*. For the synizesis cf. O. 6. 1 *χρυσέας*. The form in -ea is illustrated by the Sophoclean *βασιλη*, better *βασιλῆ*, given by Hésychios. In the Lydo-Æolic ode, O. 14, we find *βασιλεια*.

40 σπερχθεῖσα Cf. Il. 24. 248 σπερχομένοιο γέροντος, Herod. 5. 33 ἐσπέρχετο τῷ Ἀρισταγόρῃ, Eur. *Med.* 1133 ἀλλὰ μὴ | σπέρχου, φίλος. For the episode of the infant Hérakles and the serpents cf. Theokr. 24, where many details differ from those of Pindar's account: near the end of Plautus' *Amphitruo* is a third version.

41 Whether the doors were left open at night, or had been opened in the early morning, or were opened by the serpents—is left uncertain.

42 θαλάμου μυχὸν εὐρὺν 'The spacious inner chamber'; one of the chambers of the gynækitis. τέκνοισιν, κ.τ.λ. 'Greedily yearning to make their jaws play swiftly

about the babes,' i.e. in the act of licking over the victim before engorging it. Cf. Hés. *Scut. Herc.* 235 and Paley's note. Ἐλισσεσθαι cannot mean 'enfold' with jaws.

43 ὀρθόν Proleptic, cf. P. 3. 53, 96, Eur. *Hipp.* 1203 ὀρθὸν δὲ κρατ' ἔστησαν οὗς τ' ἐς οὐρανὸν | ἵπποι. Paley observes that this action is miraculous in a new-born infant.

44 δισσαῖσι δοιοὺς Cf. N. 8. 48 δις δὴ δυοῖν. αὐχένων For gen. cf. *Madv.* § 57a, Rem.

45 A bold phrase both in construction and sense. 'As he kept throttling them, the time made the breath of life leave their dread frames.' The causal use of ἀποπνέω is strange and the word is not the most appropriate to death by strangulation. Of course ἀγχομένοι ... χρόνῳ ... ἀπέπνευσαν have been proposed. Possibly there is corruption. For ψυχ. ἀπέπν. cf. Simon. *Frag.* 52 [26] ψυχὰν ἀποπνέοντα, Tyrst. *Frag.* 10 [6] 24 θυμὸν ἀποπνέοντ'. The duration of χρόνος is relative. Experiments in the strangulation of large ophidians would be instructive but costly. I think that a grasp sustained long enough to make a tolerably large snake lie stiff would be miraculous as to time in a new-born infant.

- 4 ψυχὰς ἀπέπνευσεν μελέων ἀφάτων. 70
 5 ἐκ δ' ἄρ' ἄτλατον βέλος
 6 πλᾶξε γυναῖκας, ὅσαι τύχον Ἀλκμήνας ἀρήγοισαι
 λέχει.
 50 7 καὶ γὰρ αὐτά, ποσσὶν ἄπεπλος ὀρούσαις ἀπὸ
 στρωμνᾶς, ὅμως ἄμυνεν ὕβριν κνωδάλων. 75
 Ἐπ. γ'.
 α ταχὺ δὲ Καδμείων ἀγοὶ χαλκίοις σὺν ὄπλοις ἔδραμον
 ἀθρόοι,

and it seems that the house was roused by the lashing of the creatures in death throes and possibly in reflex action after death. Schmidt's *χρόμος* is most unhappy, and the idea that the poet would associate Chromios with a death-rattle is untenable. The heaviness of Hērakles' labours endured but for a while, *χρόνον*, but his rest for τὸν ἅπαντα χρόνον ἐν σκερῶ, v. 69—a significant recurrence which has escaped Mezger and Bury.

48 βέλος 'A pang.' Cf. *Il.* 11. 269 ὡς δ' ὅταν ὠδίνουσιν ἐχθρὸν βέλος δὲ γυναικα, Aesch. *Prom.* 676. There is a slight balance of ms. authority in favor of *δέος*, which *Par. A* has as a correction, but βέλος could not have replaced the much easier *δέος* (which on the other hand would inevitably appear as an early marginal gloss). By amply defining βέλος, the verb ἐκπλᾶξε effectively defends it against alteration such as Mr Bury's Hésychian πέλος, 'prodigy.' Moreover *ὀξείας κ.τ.λ.*, v. 53, takes up βέλος.

49 Theokritos makes Hērakles nine months old. Plautus agrees with Pindar as to the age. On a coin of Thebes (see Plate facing Title) the child does not seem to represent a new-born babe. Paley cites a fresco-painting of this subject from Herculaneum, *Racc. di Ercolano*, Pl. 11.

50 'Why, even she herself sprang from bed to her feet and unrobed as she was thought to repel the attack of the monsters.' Mommsen regards ποσσὶν as a *dativus terminis*. Cf. *O.* 13. 72 ἀνὰ δ' ἐπαλτ' ὀρθῶ ποδί; but they may be instrumental datives, though rendered 'to her (his) feet.' ποσσὶν Bergk πασὶν. ἀπεπλος With nothing on except an under garment, *χιτωνίσκος*, i. g. *μονοχιτων*, Philostratos, *Eur. Hec.* 933 λέχη δὲ φίλια μονόπεπλος λιποῦσα Δωρίς ὡς κόρα. ὅμως mss. ὁμῶς. Text Stephanus. ἄμυνεν Imperfect of intended or attempted action. ὕβριν Either = 'the attack,' cf. *P.* 1. 72; or else ὕ. κ. = 'savage monsters.' Cf. ταῦροι ὕβρισται, *Eur. Bacch.* 743.

51 So best mss. The Triclinian mss. and the Aldine and Roman editions give σὺν ὄπλ. ἀθρ. ἔθρ.; Editors ἀθρ. σὺν ὄπλ. ἔθρ. or ἔθρ. σὺν ὄπλ. ἀθρ. For the lengthening of -ον before a vowel cf. *P.* 3. 6. σὺν 'Not without'; forcible contrast to the unarmed mother and infant. So too ἐν χειρὶ δ' is almost 'and not empty-handed' contrasted with *χερσὶν ἐαῖς*, v. 45. ὄπλοις Don. renders 'shields' from Hés. *Scut. Herc.* 13 φερεσσακίας Καδμείους; but 'weapons' is more natural.

ὁ ἐν χερὶ δ' Ἀμφιτρύων κολεοῦ γυμνὸν τινάσσων
φάσγανον 80

εἴκετ', ὀξείαις ἀνίαισι τυπείς. τὸ γὰρ οἰκεῖον πιέζει
πάνθ' ὁμῶς.

α εὐθύς δ' ἀπήμων κραδία κᾶδος ἀμφ' ἀλλότριον.

Στρ. δ'.

55 ἔσται δὲ θάμβει δυσφόρῳ 85

2 τερπνῷ τε μιχθείς. εἶδε γὰρ ἐκνόμιον

3 λῆμά τε καὶ δύναμιν

4 υἱοῦ· παλίγγλωσσον δέ μοι ἀθάνατοι

5 ἀγγέλων ῥῆσιν θέσαν.

60 6 γείτονα δ' ἐκκάλεσεν Διὸς ὑψίστου προφάταν ἔξοχον, 90

7 ὀρθόμαντιν Τειρεσίαν· ὁ δέ μοι φράζε καὶ παντὶ στρατῷ,
ποίαις ὁμιλήσει τύχαις,

Ἀντ. δ'.

1 ὄσσους μὲν ἐν χέρσῳ κτανῶν, 95

52 φάσγανον Omitted in the best mss. The Triclinian mss. read *ἔλφος ἐκτινάσσω* against the metre.

53 ὀξείαις ἀνίαισι τυπείς 'Smitten with keen throes of anguish.' The phrase refers to βέλος above. Pl. 19. 125 τὸν δ' ἄχος ὅξυ κατὰ φρένα τύψε βαθείαν, Od. 10. 247 κτῆρ ἄχει μεγάλῳ βεβολημένος. τὸ γὰρ, κ.τ.λ. Pausanias, 10. 22. 5, cites this sentiment with approval. Cf. 'The heart knoweth its own bitterness, and a stranger doth not intermeddle with its joy.'

54 ἀμφ' Cf. O. and P. p. xxvi.

55 θάμβει, κ.τ.λ. 'With mingled feelings of painful and glad wonderment.' Thus Paley rightly explains *μιχθείς*. Others 'affected by,' cf. Soph. Ant. 1311 δειλαῖα δὲ συγκέκραμαι δῦα, Aiax 895 οἰκτῷ τῷδε συγκεκραμένην.

56 ἐκνόμιον 'Extraordinary.' Not used, it seems, in the same sense as *ἐκνομος*, 'unlawful,' 'inordinate,' as correlative of *ἐννομος*

(cf. the adv. Aristoph. Plut. 981, 992).

58 παλίγγλωσσον Apparently a word coined by Pindar='gain-said,' i.e. by the fact. *μοι Dativus commodi*, not after ῥῆσιν, and not the article, as the digamma of the personal pronoun is needed for the scansion. ἀθάνατοι I.e. Zeus, by transmitting superhuman qualities to his son. Cf. Theokr. 24. 83, 84 γαμβρὸς δ' ἀθανάτων (Heras) κεκλησεται, οἱ τὰ δ' ἐπῶρσαν | κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.

59 γείτονα According to Pausanias 9. 11, Amphitryon lived by the Gate of Elektra, in the neighbourhood of which was the *ὠνοσκοπεῖον* of Teiresias (Paus. 9. 16). Διὸς ὑψίστου A special title of Zeus at Thebes (Paus. 9. 8. 3) amongst other places.

61 ὀρθόμ. Cf. Soph. Ant. 1178 ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας, Oed. R. 506.

62 κτανῶν The participle of the

Ἐπ. δ'.

α ἔνεπεν· αὐτὸν μὰν ἐν εἰράνῃ τὸν ἅπαντα χρόνον ἐν
σχερῶ 105

10 β ἄσυχίαν καμάτων μεγάλων ποινὰν λαχόντ' ἐξαίρετον,
 γ ὀλβίοις ἐν δώμασι δεξάμενον θαλερὰν Ἥβαν ἄκοιτιν,
 καὶ γάμον 110

δ δαίσαντα παρ Διὶ Κρονίδα, σεμνὸν αἰνήσειν *λέχος*.

69 ἔνεπεν The prominent position gives emphasis both to what immediately precedes and to what follows. χρόνον For the lengthening cf. v. 51, *supra*. For the sentiment of this epode cf. N. 9. 44, 45. ἐν σχερῶ No ms. gives ἐν, but σχερῶ (-ῶ). The phrase however occurs N. 11. 39, I. 5. 22. Perhaps the Hésychian ισχερῶ = ἐξῆς, should be read and ἐπισχερῶ divided ἐπ-ισχερῶ, as Hésychios betrays no knowledge of this adverbial use of σχερός.

70 ποινάν 'Recompense.' Cf. P. 1. 59 κελადῆσαι π. τεθρίππων, P. 2. 17 χάρις φίλων ποίνιμος ἀντι ἔργων ὀπιζόμενα. θαλεράν 'Blooming.' As the opening verses are obviously recalled, the reminiscence of θάλλω may have suggested the memory of θαλερήν...παράκοιτιν *Il.* 3. 53, or the closer Ἥβην θ. ποιήσατ' ἄκοιτιν. | ἥδ' Ἥβην...ἔτικτε Hés. *Th.* 921, cf. 946, 999.

71 γάμον | δαίσαντα Cf. *Il.* 19. 299 δαίσειν δὲ γάμον μετὰ Μυρμι-

δόνεσσιν, *Od.* 4. 3 τὸν δ' εὖρον δαίνυντα γάμον πολλοῖσιν ἔτησιν | υἱέος ἡδὲ θυγατρὸς ἀμύμονος ᾧ ἐνὶ οἴκῳ. For theme cf. I. 3. 76—78.

72 Διὶ So mss. always, though the word is a long monosyllable. Cf. I. 7. 35. αἰνήσειν An echo of αἶνον v. 6. My reading λέχος is supported by αἶνησεν γάμον P. 3. 13. λέχος mss. give γάμον and δδμον. The former is imported from the line above, the latter is an attempt at correction, as is also the νόμον, νομὸν of the Schol. It is hard to believe that Pindar would terminate the last two lines of an ode with -μον. I therefore regard the last word as entirely lost, and suggest λέχος as giving better sense than Bergk's βίον, θρόνον, or τεθμόν, Heyne's ἔδος, Mommsen's νόμον, Bury's σταθμόν. Observe that the example of rest after labour at the end of the ode is foreshadowed by the opening phrases ἀμπνευμα... δέμνιον.

NEMEA II.

ON THE VICTORY OF TIMODEMOS OF ATHENS IN THE PANKRATION.

INTRODUCTION.

TIMODEMOS, son of Timonoös, of the deme of Acharnae, but of the Timodémidae, a clan of Salamis, where he was born or brought up (*vv.* 13—15), won this victory probably about Ol. 75, B.C. 480—477. The ode was apparently sung at Athens (*v.* 24). It is a processional (monostrophic) ode. The word *ἐξάχετε* in the last line is thought to indicate that it was introductory to a longer *ἐγκώμιον*.

It is impossible to draw any sound inference about the place of composition. Böckh fancies that it was composed at Nemea after the battle of Plataea with Fragment 53 [45]. Perhaps the opening allusion to the Homéridae was due to Salamis being one of the aspirants to the honor of being Homer's birthplace.

The first strophe forms the proëme and the rest of the ode falls into two equal divisions.

This ode throws a light on such recurrences or echoes as have to do with the main theme of an ode. The two Glyconics which constitute the middle and end of the fourth verse contain either *νικα-* or some important proper name (*Νεμεαίου, Πυθίοισι, Αἴαντος... Τιμόδῃμ, Τιμόδῃμ σὺν εὐκλείῃ νόστῳ*) or both. It may therefore be inferred that the music and dance were especially impressive at this part of the strophe, and conversely we may conjecture that in any ode the recurrence of prominent ideas in metrically parallel positions is generally owing to those positions being musically and orchestrally impressive.

Note the tautomeric recurrences $\xi\xi$ - v. 18, $\epsilon\kappa$ v. 3, $\mu\epsilon\eta$ vv. 19, 9, $\phi\omega$ - vv. 25, 20. The compounds which seem to have been coined for this ode are $\pi\omicron\lambda\upsilon\mu\eta\tau\omicron\varsigma$, $\epsilon\upsilon\theta\upsilon\kappa\omicron\mu\omicron\varsigma$.

The mode is Lydo-Æolian.

The metre is logaedic. The recurrent phrases are (*A*) tetrapodies (Glyconics) with syncope of the first foot, and (*B*) tripodies (second Pherecratics). The second and last verses are first Glyconics.

$\cup : A.$	1	$\cup : \lfloor \sim \cup - \cup - \wedge \rfloor$
$> : 1st\ Gl.$	2	$> : \sim \cup - \cup - \cup - \cup \rfloor$
<i>B.B.</i>	3	$- \cup \sim \cup - \cup - \cup \sim \cup - > \rfloor$
<i>B.A.A.</i>	4	$\cup \cup \sim \cup - \cup \lfloor - - \sim \cup - \cup $ $\lfloor - - \sim \cup - > \rfloor$
<i>1st Gl.</i>	5	$\sim \cup - \cup \sim \cup - \sim \rfloor$

If the two long syllables at the end of the third foot be each reckoned as a trochee, the first three verses come equal in number of feet to the last two. If the second portion of the third verse be taken as mesodic and the last verse as epodic, we get a symmetrical period, or we can count 4 | 4 | 7 | 7.4 | 4, or 4 | 5 | 6 | 5.6 | 4. My analysis disregards symmetry.

ANALYSIS.

20.

- 1—5. As the Homêridæ begin by invoking Zeus, so Timodêmos begins his career of victory in Zeus' grove at Nemea.
- 6—10. He ought still, since his Fate has led him straight along the path his fathers trod and caused him to do honor to Athens (by winning at Nemea), to win often at the Isthmus and Delphi.
- 10—12. When the Pleiades are seen, Orion is to be expected.
- 13—15. Salamis can rear fighting men such as the Trojan warrior Aias and the pancratiast Timodêmos.
- 16, 17. The Achærians were famous of old.
- 17—24. Enumeration of victories of the Timodêmidæ in the Pythian, Isthmian, Nemean and the (Athenian) Olympic games.
- 24, 25. The citizens are bidden to celebrate Timodêmos' return as victor from Nemea.

Στρ. α'.

1 Ὅθεν περ καὶ Ὀμηρίδαι
 2 ῥαπτῶν ἐπέων τὰ πόλλ' αἰδοῖ
 3 ἄρχονται, Διὸς ἐκ προοιμίου· καὶ ὃδ' ἀνὴρ
 4 καταβολὰν ἱερῶν ἀγώνων | νικαφορίας δέδεκται πρῶτον
 Νεμεαίου
 5 5 ἐν πολυνύμφῳ Διὸς ἄλσει.

Στρ. β'.

1 ὀφείλει δ' ἔτι, πατρίαν
 2 εἴπερ καθ' ὁδὸν νιν εὐθυπομπὸς

10

1—5 There is only one slight irregularity of construction in this strophe, namely that instead of τόθεν or ἐκ Διὸς after καὶ (v. 3) we find Νεμεαίου | ἐν π. Δ. δ. v. 4, 5.

1, 3 καὶ...καὶ For καὶ or καὶ... καὶ emphasising a parallel see Jebb on Soph. Oed. Col. 53 δὲ οἶδα κάγω, who quotes Xenoph. Symp. 2. 25 δοκεῖ μέντοι μοι καὶ τὰ τῶν ἀνδρῶν συμπτώσια ταῦτα πάσχειν ἄπερ καὶ τὰ ἐν γῇ φύμενα. See also Dem. Meid. p. 514 ἐγὼ δ', ὅπερ ἂν καὶ ὑμῶν ἕκαστος [ὑβρισθεῖς] προεἰλεγὼ πρᾶξαι, τοῦτο καὶ αὐτὸς ἐποίησα.

1 Ὀμηρίδαι A clan or school of rhapsodists from Chios. The Schol. on this line tells us that Kynaethos of Chios introduced many verses into the Homeric poems and founded a distinguished school of rhapsodists.

2 ῥαπτῶν 'Continuous,' hence 'epic.' The opening to which Pindar refers is probably preserved by Theokritos, 17. 1 ἐκ Διὸς ἀρχώμεσθα, and by Arátos, Phaen. 1. Cf. Virg. Ecl. 3. 60 ab Iove principium. It is as old as Alkman, cf. Frag. 2 [31] ἐγὼν γὰρ δ' αἰέσομαι | ἐκ Διὸς ἀρχομένα. A Schol. quotes from Hésiod ἐν Δήλῳ τότε πρῶτον ἐγὼ καὶ Ὀμηρος αἰδοῖ | μέλπομεν, ἐν νεαροῖς ὕμνοις ῥάψαντες αἰοδῆν, | Φοῖβον Ἀπόλλωνα χρυσάορον ὃν τέκε Λητώ.

3 Διὸς ἐκ πρ. Cf. N. 5. 25. 'With an exordium about Zeus.' The phrase is in apposition with ὅθεν περ. Zeus is the subject matter of the proème, so that the gen. is of material, not of connexion as with verbs of saying and hearing, e.g. Soph. El. 317 τοῦ κασιγνήτου τί φῆς; The ode also ends with Zeus.

4 καταβολάν Cf. Kallim., quoted by Schol., Ἀρσινόης, ὧ ξεῖνε, γάμον καταβάλλοις αἰδέειν. For the metaphor from laying a foundation cf. note on N. 1. 8. νικαφ. I did not mean "his career of victory" for a translation (1st ed. p. 16). Render "hath first won an opening strain of the rewards of victory," i.e. of epinician odes *inter alia*. The abstract equals a concrete plural. Cf. Eur. Herc. Fur. 663 ἀ δυσγένεια = οἱ δυσγενεῖς. In O. 13. 14 (in spite of the accent) and I. 1. 22 νικαφόρος = 'brought by victory.' δέδεκται At Nemea he became the winner of and is the winner of at Athens or elsewhere. Cf. O. 2. 49, 6. 27, P. 1. 80, 100, I. 5. 4.

5 ἄλσει See Paus. 2. 15. 2. The grove was of cypresses.

6 ὀφέλλαι Impersonal, but there is a v. l. ὀφείλει δέ τι.

7 For metaphor cf. P. 10. 12. Note that νιν is acc. after εὐθυπομπὸς as well as after δέδωκε.

- 3 αἶὼν ταῖς μεγάλαις δέδωκε κόσμον Ἀθάναις,
 4 θαμὰ μὲν Ἰσθμιάδων δρέπεσθαι | κάλλιστον ἄωτον, ἐν
 Πυθίοισι τε νικᾶν 15
 10 5 Τιμονόου παῖδ'. ἔστι δ' εἰκοὸς

Στρ. γ'.

- a ὀρειᾶν γε Πελειάδων
 b μὴ τηλόθεν Ὠαρίωνα νεῖσθαι.
 c καὶ μὰν ἃ Σαλαμῖς γε θρέψαι φῶτα μαχατὰν 20
 d δυνατός. ἐν Τροτᾷ μὲν Ἐκτωρ Αἴαντος ἄκουσεν· ὦ
 Τιμόδημε, σέ δ' ἀλκὰ

8 αἶὼν 'Fate' in the sense of the destiny of an individual life. Cf. I. 3. 18, Soph. *Aj.* 645, *Trach.* 34. Observe that κόσμον Ἀθάναις glances at the meaning of Τιμόδημος Τιμονόου παῖς. Cf. N. 3. 83.

9 δρέπεσθαι Cf. O. 1. 13. ἄωτον Cf. O. 2. 7, 5. 1. 'The fairest bloom of victories' is epicinian song. ἐν Note the Pindaric variation of construction. τε For μὲν—τε cf. O. 4. 15, P. 2. 31, N. 7. 86.

10 δ' 'For.' Timodēmos' antecedents make the anticipation of his future victories as reasonable as the expectation of seeing Orion when the Pleiades are in sight. Cf. Paley's note Hes. *W. and D.* 619. Catullus, 66. 94, uses the form *Oarion*.

11 ὀρειᾶν So called because daughters of Atlas. So Simonidēs quoted by a Schol., Μαῖαδος οὐρέας ἐλικοβλεφάρου, of Maia, one of the daughters. Cf. *Frag.* 52. The succession of the constellations is a very natural example of sure succession, and no constellations would be more likely to be mentioned than those which marked the beginning of the ploughing season, and again the end of the sailing season. The word ὀρειᾶν converts a bare astronomical truism into mythical poetry instinct with

human interest. γε Emphasises the phrase ὀρ. Πελ. Of all the stars which the huge Orion pursues, he especially pursues the Pleiades.

12 νεῖσθαι Some good mss. give the error -ν' ἀνείσθαι. Bergk adopts this misreading under the strange delusion that ἀνείσθαι stands for ἀνανείσθαι.

13 καὶ μὰν Introduces a second reason for anticipating that Timodēmos would win further victories. Cf. Soph. *Aj.* 539 καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.

14 δυνατός Fem., cf. O. 9. 26, P. 4. 209, 9. 92, N. 5. 20, I. 3. 53. ἄκουσεν The Schol. cites πλῆγῃς δίνοντες, *Il.* 11. 532; cf. O. 3. 24 ὑπακουόμεν αὐγαῖς ἡελίου, 'to be at the mercy of' [Prof. Colvin]. After all ἀκουσεν is simply 'heard,' with a reminiscence of *Il.* 16. 361, where Hektor attacked by Ajax σκέπτετ' διστῶν τε ροῖζον καὶ δοῦπον ἀκόντων. ἦ μὲν δὴ γέγνωσκε μάχης ἑτεραλκέα νίκην and perhaps of a sculpture or painting of the scene. For the cult of Ajax see Jobb Soph. *Aj.* p. xxx. For the opposition of Aias to Hektor cf. *Il.* 8. 14. 402, 15. end, 16. 114, 358. σέ δ', κ.τ.λ. 'While thee, Timodēmos, doth power of endurance in the pankration exalt.' For the position of δ' answering to μὲν after a vocative cf. N. 7. 85, 86

15 ε παγκρατίου τλάβυμος ἀέξει.

Στρ. δ'.

1 Ἀχάρναι δὲ παλαίφατον

25

2 εὐάνορες· ὅσσα δ' ἀμφ' ἀέθλοις,

3 Τιμοδημίδαι ἐξοχώτατοι προλέγονται.

4 παρὰ μὲν ὑψιμέδοντι Παρνασ|ῶ τέσσαρας ἐξ ἀέθλων
νίκας ἐκόμιξαν.

30

20 5 ἀλλὰ Κορινθίων ὑπὸ φωτῶν

Στρ. ε'.

1 ἐν ἐσλοῦ Πέλοπος πτυχαῖς

2 ὁκτὼ στεφάνοις ἔμιχθεν ἤδη·

3 ἐπτὰ δ' ἐν Νεμέᾳ· τὰ δ' οἴκοι μάσσον' ἀριθμοῦ

35

4 Διὸς ἀγῶνι. τόν, ὦ πολῖται, | κωμάξατε Τιμοδήμῳ
σὺν εὐκλείῃ νόστῳ·

25 5 ἀδυμελεῖ δ' ἐξάρχετε φωνῇ.

40

ἐμᾷ μὲν πολίτῳ εὐνόμενῳ πάτρῃ, |
Ἡράκλεις, σέο δέ. By σε ἀλλὰ ἀέξει
the poet means that ἀλλὰ ἀέζεται cf.
N. 8. 40 ἀέζεται δ' ἀρετᾷ.

16 παλαίφατον So mss. Cf.
P. 11. 30. Böckh -φατοι.

17 ὅσσα δ' ἀμφ' ἀέθλοις 'In
all that concerns games.' Cf. N. 11.
43 τὸ δ' ἐκ Διός. Cf. Eur. *El.* 945
ἀ δ' ἐς γυναικας. For ἀμφὶ cf. N. 6.
14, 8. 42, P. 5. 111.

18 προλέγονται 'Are named
before all others.' Cp. I. 3. 25.

19 ὑψιμέδ. 'King of mountains.'
ἐκόμ. 'Won,' cf. O. 13. 59, P. 4.
106, Soph. *Oed. Col.* 1411 ἔπαινος,
ὃν κομίζετον and Jebb's note "κο-
μίζεσθον...cp. 6 φέροντα=φερόμενον
...Il. 11. 738 κόμισσα δὲ μώνυχας
ἵππους," also εὐρεῖν O. 7. 89, P. 2.
64 and φέρειν="win" *passim*, Soph.
Oed. R. 480.

20 ἀλλὰ For μὲν...ἀλλὰ cf. O.
9. 5.

21 I.e. at the Isthmian games.
Cf. I. 3. 11 ἐν βάσαισιν Ἰσθμοῦ, 7.
63 Ἰσθμον ἂν νῆπος, but O. 3. 23 ἐν
βάσαις Κρονίου Πέλοπος means at

Olympia. He is regarded as the
hero Εἰρόνυμος of the Peloponnese.
For πτυχαῖς cf. the use of πολύ-
πτυχος.

22 ἔμιχθεν Cf. O. 1. 22.

23 ἀριθμοῦ 'Too many to num-
ber' (lit. for numbering), cf. Soph.
Oed. R. 1374 ἐργ' ἐστὶ κρείσσον'
ἀγχιῶνς εἰργασμένα. Cf. O. 2. 98
ἐπεὶ ψάμμος ἀριθμὸν περιπέφηνεν,
13. 113.

24 Διὸς ἀγῶνι The Athenian
Olympia, celebrated in the Spring,
between the great Dionysia and the
Bendideia. Note the emphatic po-
sition, and cf. v. 10 Τιμονόου παῖδ',
v. 14 δυνατός, v. 17 εὐάνορες. τόν
...κωμάξατε Τιμ. 'Him do ye cele-
brate in epinician song in honour
of Tim.' Cf. for dative P. 9. 89,
I. 6. 20, 21. σὺν 'Under the
inspiration of.'

25 ἀδυμ. κ.τ.λ. A variation of
the regular ἀδεια μέλους ἐξάρχετε
φωνῇ. A genitive or accusative of
the utterance is usual with ἐξάρ-
χειν.

NEMEA III.

ON THE VICTORY OF ARISTOKLEIDAS OF AEGINA IN THE PANKRATION.

INTRODUCTION.

ARISTOKLEIDAS, son of Aristophanes, was probably himself a member of a college of theōri or state ambassadors to Delphi (v. 70). He won this victory many years before the composition of the ode, as he seems to have been well advanced in age (vv. 73—76). The poet seems to apologise for his delay (v. 80), but not very profoundly, so that we need not suppose an interval of more than a year or two, if any, between the dates of the promise and the ode. From vv. 4, 5, it seems that the chorus was taught at Thebes. The ode was performed in the hall or temple of the college of theōri. The date is evidently prior to the Athenian conquest of Aegina Ol. 80. 3, B.C. 458. Leop. Schmidt fancifully connects the ode with P. 3, and assigns it to the same date. It was sung by a chorus of youths (v. 5).

The tone and phraseology of this ode is set by the names 'Αριστοκλείδας, son of 'Αριστοφάνης. It is inspired by the Muse Kleio and is full of superlative expressions and suggestions of brilliance. The ode is μελιγαρὺς κῶμος vv. 4, 5, δόκιμος ὕμνος v. 11, χώρας ἀγαλμα v. 13, τὸ καλλίνικον which is πλαγῶν ἄκος ὑγιηρόν vv. 17, 18, γλυκύ τι v. 32, included under εὐκλείῃ λόγῳ v. 68, μεμιγμένον μέλι λευκῷ σὺν γάλακτι vv. 77, 78, πόμ' αἰοῖδιμον v. 79, which victory-in-games loves and thirsts for vv. 6, 7, and (like εὐφροσύνη, N. 4. 1) is almost personified as ἀριστος ἱατρός, namely as στεφάνων ἀρετῶν τε δεξιότατον ὁπαδόν v. 8. The theme is victory won by transcendent worth, e.g. ἀθλονικία v. 7, στεφάνων ἀρετῶν τε v. 8, οὐκ ἐλεγχέσσω v. 15, τὸ καλλίνικον v. 18, ἀνορέαι ὑπέρταται v. 20, ποτίφορον

κόσμον *v.* 31, τηλαυγές φέγγος *v.* 64, εὐδοξία *v.* 40, νικαφορ- *v.* 67, ἀεθλοφόρου λήματος ἔνεκεν...δέδορκεν φάος. The φέγγος and φάος are intended to emphasise the comparison between Aristokleidas and Achilles, and are 'Ἀριστοφάν-', cf. ἐὼν καλός *v.* 19, and ἐν δὲ πείρᾳ τέλος | διαφαίνεται κ.τ.λ. *vv.* 70, 71.

This τέλος manifestly presents a contrast to the ἀτελεῖ νόψ of *v.* 42, and *vv.* 41, 42 echo with two tautometric recurrences *vv.* 20, 21, *i.e.*

οὐ ποτ' ἀτρεκέι

κατέβα ποδι...ἀτελεῖ...

οὐκ ἐτι πρόσω

ἀβάταν ἄλλα beyond Hērakles' τέλος.

Remarkable is the fourfold echo of γόνον τέ Foi φέρτατον *v.* 57 from γένει τε Μοῖσαν φέρειν *v.* 28, which marks Achilles as the most famous of the race of Aeakos whether the poet intended it or not. The tautometric echo of ἀρεταῖς *v.* 32 by ἀρετάς *v.* 74 seems quite superfluous, and may be accidental, as ἀρετα- occurs four times. Other tautometric echoes are -έπει (ἐνέπει) *v.* 75, (ἔπειτεν) *v.* 54, ὅς *vv.* 68, 34, -ιστ- *vv.* 20, 7, ἀρ- *v.* 58, 'Ἀρ- *v.* 50, αὐ- *vv.* 79, 58, φόνον *v.* 44, πόνον *v.* 12, ἐν *vv.* 79, 16.

The end of the first of the three divisions of the ode is in the first line of the second strophe, and the middle division—devoted to Aeacid victors—ends with the close of the first verse of the fourth strophe; but the second strophe is devoted to the exploits of the single-handed Hērakles by land and sea, while the rest of the two middle systems celebrate the exploits of Pêleus, Telamon, and Achilles. Hērakles, Pêleus and Achilles are examples of victors in single combat (*vv.* 34, 51) like Aristokleidas. Bacchylides, 12.8 calls the wrestling contest τῶν...γυιαλκία μονοπαλῶν. It is patent that Hērakles and the Aeacid heroes are represented as prototypes of Aristokleidas. That fame was won far away beyond sea by Hērakles, Telamon and Achilles and by the husband of ποινή Θέτις implies that the fame of Aristokleidas will be spread far and wide, as is expressed N. 5. 2—6 in the case of Pytheas.

The compounds which seem to be coined for this ode are: ἀεθλονκία, πολυνεφέλας, ὑπέραλλος, ἐγκονηγί, χαλκότοξος, βραχυσιδαρος, βαθυμήτα, μαλακόχειρ, ἐγχεσφόρος. The derivatives δαφινός and κρᾶγέτας are not found elsewhere.

The *mode* is Æolian, or Lydo-Æolian (*v.* 79).

The metre is logaædic.

STROPHE.

A^1 , A^2 , tripodies (of the form of first and second Pherecratics).
B dipodies. *Vv.* 1—4 form an inverted period, *vv.* 5—8 an inverted
 mesodic period.

The numbers are respectively 6 2. 4 3. 3 4. 2 6 and 2 4. 2 3.
 2 3 2. 4 2.

$A^2.A^2.B.$	1	⌊ — ~ — — — ~ — — — — —
4.3.	2	⌊ — — — — ~ — — — ~ — — —
$A^2.4.$	3	⌊ ~ — — — — — — — — — — —
~: $B.A^2.3.$	4	~: ⌊ — — — — — — — — — —
>: $B.4^*.$	5	>: ⌊ — — — — ~ — — — — — — —
$B.A^2.$	6	⌊ — — — — ~ — — — ~ — — —
$B.A^1.B.$	7	⌊ — — — — — — — — — — — —
ω : $4^*.B.$	8	ω : ⌊ ~ — — — — — — — — — — —

EPODE.

Two inverted mesodic periods, *vv.* 1—3 and 4, 5.

The numbers are respectively 6. 3 4 3. 6 and 2 6 3. 6 2.

$4^*.B.$	1	⌊ ~ — — — — — — — — — — —
~: $3.4^*.3.$	2	~: ⌊ ~ — — — ~ — — — ~ — — —
$A^2.A^2.$	3	⌊ — — — — — — — — — — — —
$B.A^2.A^2.3.$	4	⌊ ~ — — — — — — — — — — —
ω : $4^*.B.B.$	5	ω : ⌊ ~ — — — ~ — — — ~ — — —

Note that $4^*.B = A^2.A^2 = 6$ logaedic feet.

* Glyconics.

ANALYSIS.

vv.

- 1—5. The Muse is entreated to go to Aegina on the anniversary of a Nemean victory, where a chorus awaits her.
- 6—8. An ode is the highest object of a victor's ambition.
- 9—14. The Muse is entreated to inspire the poet to begin the hymn with Zeus of Nemea and to praise the country of the Myrmidons.
- 14—18. Whom the victorious endurance of Aristokleidas in the pankration at Nemea does not discredit.
- 19, 20. Aristophanes' son, having done justice to his fine form, has attained to the highest achievements.
- 20—26. One cannot well pass the pillars which Hērakles set up at the limit of his Western explorations.
- 26, 27. The poet is digressing.
28. His theme is the race of Aeakos.
29. It is the height of justice to praise the worthy.
30. But it is not good to yearn for distinctions for which one's inborn nature has not fitted one.
31. The victor need not do so, as he inherits worth.
31. The legend of Pēleus is appropriate to him.
- 32—39. Exploits of Pēleus.
- 40—42. Innate worth is best. Acquired capacities are fruitless.
- 43—64. The above doctrine is illustrated by Achilles' childhood, by the aged Cheiron, and by the manhood of Achilles.
- 65, 66. Invocation of Zeus.
- 67—70. This becoms Aristokleidas who has brought glory to Aegina and the college of Pythian theōri.
- 70—74. Trial proves a man's excellence in all stages of life.
- 74, 75. Four divisions of life bring four several virtues.
76. The victor partakes of all four.
- 76—80. Dedication of the ode.
- 80, 81. As the eagle swoops from afar upon its prey, so the poet can seize upon the theme of a long past victory.
82. But the flight of chattering crows has a lower range.
- 83, 84. By favour of Kleiō the victor has won glory from Nemea, Epidauros and Megara.

Στρ. α'.

- 1 ὦ πότνια Μοῖσα, μᾶτερ ἀμετέρα, λίσσομαι,
 2 τὰν πολυξέναν ἐν ἱερομηνίᾳ Νεμεάδι
 3 ἵκεο Δωρίδα νᾶσον Αἴγιναν· ὕδατι γὰρ 5
 4 μένουτ' ἐπ' Ἀσωπίῳ μελιγαρύων τέκτονες
 5 κώμων νεανίαι, σέθεν ὅπα μαιόμενοι.
 6 διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλου, 10
 7 ἀεθλονικία δὲ μάλιστ' αἰοιδὰν φιλεῖ,
 8 στεφάνων ἀρετᾶν τε δεξιωτάταν ὁπαδόν·
 1 τᾶς ἀφθονίαν ὁπαζε ^{kill}μήτιος ἀμᾶς ἄπο· 15

Ἄντ. α'.

1 μᾶτερ Apollo and the Muses were in a metaphysical sense parents of poets and poems. N. 4. 3. Asklepiades in his *Τραγῳδοῦμενα* is said to have made Orpheus the son of Apollo and Kalliopè.

2 τὰν πολυξέναν For the fame of the Aeginètans for fair dealing with strangers cf. O. 8. 21, N. 4. 12, 5. 8. For the fem. form of the compound adjective cf. N. 5. 9 *ναυσικλύταν*. N. 7. 83 *ἀμέρα*. *ἱερομηνία* A holy day was so called because the period of its return was calculated by the moon. For special mention of the full moon of the Olympian festival cf. O. 3. 19, 20, 11. 78—75. The Nemean festival was probably not on the new moon, see note on N. 4. 35 *νεομηνία*.

3 Δωρ. A passing tribute to actual fact, before connecting a Dorian with the glories of the mythical Aeakidae. Perhaps the mention of the (Epidaurian) Asklepios, v. 54, is an acknowledgment that Dorians of Epidauros colonised Aegina.

4 Ἀσωπίῳ Two streams called Asôpos are recorded, and possibly in Aegina there was a third, named after the mythical father of the eponymous nymphs Thêbê, Aegina,

and Nemea, O. 6. 84. We cannot be sure that the poet wishes to represent himself as present in Aegina, as *τάνδε νᾶσον* (v. 68) is not conclusive on the point. Cf. O. 8. 25, P. 9. 91. *τέκτονες κώμων* Here the chorus; elsewhere poets. Cf. P. 3. 113.

6 διψῇ 'Divers achievements cause divers thirsts.' The verb is suggested by *μελι-* v. 4, and leads up to vv. 18, 77—79. Lit. 'Another (kind of) achievement thirsts after something else.' *πρᾶγος* According to analogy and usage this word is rather equivalent to *πράξις* than to *πράγμα*, and means 'great achievement,' as here, or 'conduct of important affairs,' as in Aesch. *Sept. c. Th.* 2.

7 δέσλο- See v. 83.

8 στεφάνων ἀρετᾶν τε A *hendiadys* = 'of crowns for highest merit.' *δεξιωτ. ὁπαδ.* 'Deftest attendant,' ministering *ἄκος ὕμνηρόν* (v. 18). Here *ὁπαδ.* is a substantive as in *Frag.* 72.

9 'No grudging measure thereof do thou elicit from my store of skill.' It is not easy to render the play on *ὁπαδόν* in *ὁπαζε* in English. The verb should literally be rendered 'do thou bid attend,' as in

- 10 ² ἄρχε δ', οὐρανοῦ πολυνεφέλα κρέοντι θύγατερ,
³ δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ νιν ὄροις
⁴ λύρα τε κοινάσομαι. χαρίεντα δ' ἔξει πόνον 20
⁵ χώρας ἀγαλμα, Μυρμιδόνες ἵνα πρότεροι
⁶ ᾤκησαν, ὧν παλαίφατον ἀγορὰν
15 ⁷ οὐκ ἔλεγχέεσσιν Ἀριστοκλείδας τεὰν 25

Il. 24. 461, N. 9. 30. **δπαξε** 'Send her (δοιδās) without stint.' Cf. Il. 24. 153 τοῖον γάρ οἱ πομπὸν ὀπάσσομεν ἀργεῖφόντην, 461 σοὶ γάρ με πατήρ ἅμα πομπὸν ὕπασσεν.

10 ἄρχε Cf. Alkm. Frag. 1 Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς | ἀνδοιδε μέλος | νεοχμὸν ἄρχε παρσένοις δαΐδεν. οὐρανοῦ mss. give οὐραν-φ-ω-ωα, but all give πολυνεφέλα. According to a Schol., Aristarchos and Ammōnios took Uranos to be given as the father of the Muse, reading either three datives or three genitives, but it is presumable that Pindar began with Zeus and followed Hēsiod. On this point Diodorus Siculus (4. 7) gives satisfactory negative evidence. Hermann takes οὐρανῶ as object to κρέοντι. Bergk alters needlessly to Οὐρανοῖ a hypothetical form for Οὐρανία. It is better to take κρέοντι as a *dat. commodi* than as a possessive dative with θύγατερ (so one Schol.) which in such a position has the full effect of 'thou, his daughter.' Bergk objects that it cannot *Sic nude dici* and that ἄρχε ὕμνον διῷ is not appropriate to the context. Surely it is appropriate to any Nemean (or Olympian) ode, even if nothing special be said about Zeus. Moreover cf. vv. 65, 66.

11 δόκιμον 'That stamps with approval.' For causative use of adj. (= 'approved') cf. O. 1. 26. νιν *i.e.* ὕμνον. ὄροις 'Choral voices.' For the form cf. P. 1. 98 κοινωρίαν | μαλθακὰν παίδων ὄροιςι.

12 κοινάσομαι mss. κοινώσομαι.

The Schol. explains κοινῶς ἔσομαι, whence Bergk reads κοῖν' ἀείσομαι, but probably the Scholiast had the false reading κοινωσάσομαι produced by the incorporation into the text of a correction. P. 4. 115 supports our text. **ἔξει** Dissen takes Zeus to be the subject, Don. ἀγαλμα, rendering 'It will be a pleasing toil to honour the land, where &c.,' which he supports by N. 8. 16 πατρὸς Μέγα Νεμεαῖον ἀγαλμα πατρός, but there, as here, ἀγαλμα is concrete, 'an honor,' 'an adornment.' Here it might be said that ὕμνος is the subject, χώρας ἀγαλμα being in apposition, and ἔξει = 'will involve.' Cf. Soph. El. 351 οὐ ταῦτα πρὸς κακοῖσι δεῖλαν ἔχει;

13 The Myrmidons were supposed to have migrated with Pélæus from Aegina to Phthiôtis.

14 ὧν παλαίφατον ἀγορὰν 'The ancient fame of whose assembly.' Don. says that ἀγορά means *meeting-place* here as in *Od.* 8. 109, 156; but in the latter verse νῦν δὲ μεθ' ὁμετέρῃ ἀγορῇ...ἤμαι, it is better to render 'assembly,' 'meeting.' There is no reason why ἀγορὰν should have been substituted for any spondaic word, say δάκων (*Ranch.*). There are not enough cases of tribachs at the end of a logæodic verse to warrant an inference that ~ ~ > is impossible in such a position. Moreover cf. O. 11. 57 ἀκρόθιν. (~ ~ >) beginning the verse (Bergk strangely ~ ~).

15 οὐκ ἔλ. For the meiosis see οὐ κατελέγχει I. 3. 14. τεὰν | κατ' αἴσαν For the usual rendering

8 ἐμίανε κατ' αἶσαν ἐν περισθενεῖ μαλαχθεῖς

Ἐπ. α'.

a παγκρατίου στόλῳ· καματωδέων δὲ πλαγᾶν

b ἄκος ὑγιηρὸν ἐν βαθυπεδίῳ Νεμέᾳ τὸ καλλίνικον φέρει. 30

c εἰ δ' ἐὼν καλὸς ἔρδων τ' εἰκότα μορφᾷ

20 d ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνεος, οὐκέτι
πρόσω 35

e ἀβάταν ἄλα κίωνων ὑπὲρ Ἡρακλέος περᾶν εὐμαρές,

Στρ. β'.

1 ἥρως θεὸς ᾧς ἔθηκε ναυτιλίας ἐσχάτας

2 μάρτυρας κλυτὰς· δάμασε δὲ θῆρας ἐν πελάγεσιν 40

3 ὑπερόχος, διὰ τ' ἐξερέυνασε τεναγῶν

'by thy favor,' *tuio beneficio*, which strains the interpretation both of *κατὰ* and of *αἶσαν*, O. 9. 28 is quoted, but see my note and that on P. 8. 68. *Διὸς αἶσα*, O. 9. 42, is 'by Zeus' assignment.' Cf. also Solon Frag. 4 [13] *Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐκοῦ δλεῖται | αἶσαν καὶ μακάρων Θεῶν φρένας ἀθανάτων*. *αἶσα* means 'lot,' 'share,' 'measure,' or the theological phases of these ideas (often in the abstract) 'divine dispensation,' 'divine ordinance,' 'divine approval,' 'allotted career' (see N. 6. 13, 49, I. 1. 34, *Frag.* 108), and so *αἶσιος* as applied to omens means 'indicating divine approval' and in other uses 'being in due proportion,' 'divinely approved.' Now *τεὼν κατ' αἶσαν* simply gives us a theological aspect of *κατ' αἶσαν*, 'duly,' 'according to measure,' with a particular divinity specified. No other explanation is scientific. Render 'as is acceptable in thy sight.' The Muse of glory is the *αἰσυνμήτις* who prescribes and approves the conduct and achievements of aspirants to glory.

16 *μαλαχθεῖς* 'By yielding,' 'by proving soft,' the participle

signifying, as Don. says, the *cause*. Cf. N. 7. 56.

17 *καματωδέων* For sentiment cf. N. 8. 49, 50, I. 7. 1—3.

18 *βαθυπεδίῳ* So best mss. Moschopoulos from one or two mss. read *ἐν γε βαθυπέδῳ*. From *πεδῖον* not *πέδον*. *βαθύπεδος* would be, as Paley renders, 'deep-soiled,' not 'with low-lying plain.' *φέρει* 'He won at Nemea and wears, &c.' (cf. N. 5. 54, I. 6. 21), *ἄκος* being an extension of the predicate. It is scarcely a historic present, which is rare in Pindar, but cf. O. 2. 23, P. 4. 163.

19 For sentiment cf. O. 8. 19, 9. 94 *ὥραιος ἐὼν καὶ καλὸς κάλλιστά τε μέγας*, I. 6. 22.

21 Cf. O. 3. 43.

22 *ἥρως θεός* 'Hero and God.' Cf. Paus. 2. 10. 1. The phrase distinguishes Herakles from *ἐσλός* v. 29.

24 *ὑπερόχος* Dor. acc. plur. Cf. v. 29 *infra*, O. 1. 53. The conquest of sea-monsters by Herakles is probably a mythical dress given to the suppression of pirates by Hellenic mariners. mss. give *ὑπέροχος*, *ἰδίᾳ τ' ἐρευν*. A Schol. gives a v. l. *διὰ τ' ἐρ*. Böckh inserts *ἐξ*,

- 25 4 ῥοάς, ὅπῃ πόμπιμον κατέβαινε νόστου τέλος,
 5 καὶ γὰν φράδασσε. θυμέ, τίνα πρὸς ἀλλοδαπὰν 45
 6 ἄκραν ἐμὸν πλόον παραμείβει;
 7 Αἰακῷ σε φαμί γένοι τε Μοῖσαν φέρειν.
 8 ἔπεται δὲ λόγῳ δίκας ἄωτος, ἐσλὸς αἰνείν· 50
 Ἀντ. β'.

- 30 1 οὐδ' ἀλλοτρίων ἔρωτες ἀνδρὶ φέρειν κρέσσονες.
 2 οἰκοθεν μάτευε. ποτίφορον δὲ κόσμον ἔλαβες

Hermann *αὐτ'*. There is no support for *ἰδίᾳ* meaning 'by oneself' opposed to 'with aid,' so that the ms. reading must be abandoned. The Greeks would hardly imagine even Hērakles taking a long voyage by himself. *τεναγέων ῥοάς* 'Channels of the shallow straits.' Pliny (*Nat. Hist.* 3. 1) says of the Straits of Gibraltar, *frequentes taeniae candidantis vadi carinas tentant*. Curtius rejects the connexion with *τέγγω*, which is given by a Schol., and would look rather to *stagnum*.

25 *πόμπιμον νόστου* To be taken together as by Paley; 'Where he came to land at the bourne which sped him on his homeward way,' i.e. the reaching of which enabled him to start back speedily. For the genitive cf. Aesch. *Choeph.* 85 *τῆσδε προστροπῆς πομπή*.

26 *γὰν φράδασσε* 'Made the land known,' i.e. explored the shores as he had the straits. Paley renders 'defined the limits of the earth,' Schol. [*φραδιτήν*] *ἐποίησε καὶ δῆλῃν*.

27 *παράμ.* mss. -βῃ. 'Art thou diverting'? Cf. Aesch. *Choeph.* 963 *ἀμείβεταί*, 'will bring a change over,' Eur. *Med.* 1266, Aesch. *Sept. c. Th.* 58 *τάγευσαι*, 'set as captains.' Eur. *Heracleid.* 664 *τάσσεταί*, *Helen*. 381 *ἐξεχορεύσατο*, Soph. *Trach.* 738 *στυγούμενον*, 'causing hatred.' In these cases the *object* (expressed or understood) of the middle verb would be the *subject* of the corresponding active verb. The poet

rather checks himself in an imaginary voyage to Gadeira, than breaks off the praises of Hērakles. But it is appropriate and gracious to say that not even the celebration of a *ἥρωος θεός* must interfere with the due praise of *ἐσλός*, 'worthy men.' He goes on to imply that Aeskidæe need not take any alien—even Hērakles—as an example of prowess.

28 *Αἰακῷ... γένοι τε* Almost hendiadys, 'the race of Aëakos.' *φαμί* 'I bid,' cf. *εἴτε μὴ σὺ φῆς*, Soph. *Aj.* 1108.

29 'The flower of justice concurs with the maxim, "praise the noble."' For *ἔπεται* cf. O. 2. 22 *ἔπεται δ' ὁ λόγος εὐθρόνοις | Κάδμιοιο κούραις*. For *ἄωτος* cf. O. 1. 15, 2. 7, N. 2. 9; for the infinitive cf. P. 1. 68, 2. 24, N. 9. 6 (where there is the same sentiment). *λόγῳ* Echoed v. 68.

30 *ἄλλ. ἔρ.* 'Yearnings after quests of aliens,' such as those of Hērakles. For *φέρειν* = *πάσχειν* cf. Soph. *Oed. R.* 93 *φέρω | τὸ πένθος*, Theogn. 1322 *γνούς ἔπος ὡς χαλεπὸν γίνεταί ἀνδρὶ φέρειν*. This verse is recalled by *ἀεθλοφόρου λήματος* v. 88. For infinitive cf. O. 7. 25. The poet states in a negative form that *συγγενῆς εὐδοξία* (v. 40) is best. He is complimenting the victor, not, as Leop. Schmidt thinks, warning him against unwise ambition.

31 *οἰκοθεν μάτευε* 'Search at home' for examples of lofty aspira-

- 3 γλυκύ τι γαρύμεν. παλαιαῖσι δ' ἐν ἀρεταῖς 55
 4 γέγαθε Πηλεὺς ἀναξ, ὑπέραλλον αἰχμὰν ταμών.
 5 ὃς καὶ Ἴωλκὸν εἶλε μόνος ἄνευ στρατιάς,
 35 6 καὶ ποντίαν Θέτιν κατέμαρψεν 60
 7 ἐγκονητί. Λαομέδοντα δ' εὐρυσθενῆς

ἐγκονητί

tions. The victor is addressed, being included in γένει v. 28. The word ἀνδρὶ (implying Aristokleidas) positively demonstrates this and precludes Bury's view that 'Pindar still addresses his soul.' κόσμον 'A decoration' namely the crown of the victory at Nemea.

32 γαρύμεν Consequential infinitive (with indefinite subject implying the poet) after ποτίφορον, 'adapted for some sweet utterance' cf. δοῖδαν... στεφάνων... ὁπαδὸν vv. 7, 8. παλαιαῖσι δ' ἐν ἀρεταῖς Schol. ἐτι [for ἤδη] πάλαι, φησὶν, ὑμνεῖται ὁ Πηλεὺς καὶ ὑμνεῖτο. Don. needlessly alters to παλαιαῖσιν ἐ. d. with the full stop moved on to the end of the line, comparing O. 13. 50, 51 μῆτιν τε γάρων παλαιγόνων | πόλεμόν τ' ἐν ἡρώταις ἀρεταῖσιν. Bender 'For among instances of ancient worth—King Pélēus delights in having cut a matchless spear, &c.' For ἐν = 'in the sphere of' cf. O. and P. p. xxvi, N. 1. 34. Dr Postgate for the ἀπαξ λεγ. ὑπέραλλον proposes ὁ πέραλλον for περίαλλον (cf. περάπτων, P. 3. 52, περόδους, N. 11. 40). But ὑπέραλλον is supported by Frag. 39. 2 ἄνθρωπος ὑπὲρ ἀνδρὸς ἰσχύει. We must admit some unique forms. Disсен's *provector aetate* for ἐν παλ. ἀρ. is undoubtedly wrong. His reference to δέδορκεν, N. 9. 41 (which clearly refers to the past yet is not an ordinary perfect) to explain the tense, does not apply to a present perfect like γέγαθε. Pélēus is represented as still rejoicing in the renown of his spear cutting,

sung by rhapsodists, cf. *Il.* 16. 140—144 (repeated 19. 387—391). The Schol. quotes τάμε for πόρε in the line Πηλιάδα μέλην τὴν πατρὶ φίλῳ πόρε Χείρων. This passage partly explains *τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιν*, Frag. 108. For Pélēus cf. N. 4. 54.

34 Pélēus overcame the host of the mortal Akastos son of Pelias (according to a Schol. Pherekydes related that he was assisted by Iáson and the Dioskuroi) and also the divine Thetis. Cf. N. 4. 54. 35 Tautometrically echoed v. 68. καὶ A long syllable before Ἴωλκὸν to which Christ prefixes the digamma without warrant. For hiatus cf. Mommsen, *Adnot. Crit.* on O. 13. 34, and O. and P. p. xxxi. I. 7. 56 we find δοῖδαι ἐλιπον. μόνος ἄνευ στρατιάς Disсен cites *Il.* 22. 39, *Od.* 4. 367, 21. 364 for the pleonasm. The second instance is perhaps not to the point.

35 κατέμαρψεν 'Seized and held,' as in O. 6. 14.

36 ἐγκονητί From the meaning of ἐγκονέω we gather that the adverb means 'by perseverance' or 'by dint of activity.' Thetis could change her shape like Prôteus. Cf. N. 4. 62—65. The Schol. quotes a Frag. of Soph. *Troilus* ἐξημεν, ὡς ἐξημεν ἀφθόγγους γάμους, | τῇ παντομόρφῳ Θέτιδι συμπλακεῖς ποτε, and again from the *Achillis* *Erastae* τίς γάρ με μόχθος οὐκ ἐπεσάττει; λέων, | δράκων τε, πύρ, ὄδωρ. εὐρυσθενῆς Here and N. 5. 4 'broad and strong'; elsewhere 'widely potent' e.g. I. 2. 18. See note on O. 12. 2.

8 Τελαμὼν Ἰόλα παραστάτας ἐὼν ἔπερσεν·

Ἐπ. β'.

^a καὶ ποτε χαλκότησον Ἀμαζόνων μετ' ἀλκὰν 65

^b ἔπετό φοι, οὐδέ μιν ποτε φόβος ἀνδροδάμῃς ἔπαυσεν
ἀκμὰν φρενῶν.

40 ^c συγγενεὶ δέ τις εὐδοξία μέγα βρίθει· 70

^d ὃς δὲ διδάκτ' ἔχει, ψεφηνὸς ἀνὴρ ἄλλοτ' ἄλλα πνέων
οὐ ποτ' ἀτρεκέι

^e κατέβα ποδὶ, μυριᾶν δ' ἀρετᾶν ἀτελεῖ νόφ γέυεται.

Στρ. γ'.

ⁱ ξανθὸς δ' Ἀχιλεὺς τὰ μὲν μένων Φιλύρας ἐν δόμοις, 75

37 Note the omission of any mention of Hērakles in connexion with Telamon and Iolaos. Cf. N. 4. 25. ἔπερσεν 'Overwhelmed,' 'destroyed,' cf. Eur. *Herc. Fur.* 700 πέρσας δείματα θηρῶν. Soph. *Aj.* 1198.

38 'And one while followed he him (Iolaos) in quest of the power of the Amazons with their brazen bows.' For the hypallage see O. and P. p. xxiii. ἀλκὰν Cf. αἰχμὰν Ἀμφιτρώωνος N. 10. 13, I. 4. 33, P. 11. 61 Κάστωρος βλαν.

39 ἀνδροδάμῃς. The termination may be -as Epic. See O. and P. p. xxx as to participles in -ais, -αισα. ἔπαυσεν Cf. I. 7. 12 δαίμα παροχόμενον καρτερὰν ἔπαυσε μέριμναν. 'Quelled the temper of his heart.' ἀκμὰν Mr Fanshawe renders 'temper,' comparing στομόω 'to temper,' 'to give edge (στόμα) to.'

40 εὐδοξία Cf. note on v. 30 *supra*. We use 'nobility' for the qualities which ennoble. Don. renders 'valor,' comparing Aesch. *Pers.* 28 ψυχῆς εὐτλήμονι δόξῃ, which means 'courageous resolve of soul.' βρίθει Cf. Soph. *Aj.* 129 μηδ' ὄγκον ἀρη μηδέν' εἰ τινος πλέον | ἡ χειρὶ βρίθεις ἡ μακροῦ πλούτου βάθει. Cf.

Verg. *Aen.* 1. 151 pietate grauem.

41 διδάκτ' For sentiment cf. O. 9. 100, 2. 86. ψεφηνός Cf. N. 8. 34, P. 11. 30 ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει. πνέων Cf. O. 11. 93 κενὰ πνεύσας, cf. *Il.* 21. 386 δίχα δὲ σφιν ἐνὶ φρεσὶ θυμὸς ἀγχο perhaps 'breathed' in two directions, perhaps the use developed out of μένεα πνέοντας *Il.* 24. 364. ἀτρεκέι 'Unflinching.'

42 κατέβα 'He entered the lists.' Cf. P. 11. 49 γυμνὸν ἐπὶ στάδιον καταβάντες. The aorist is gnomic. Notwithstanding the echoes of v. 20, 21 which might recall also κατέβαυε v. 25, κατέβα here cannot mean 'come to shore.' The man taught *inuita Minerva* enters the lists with an unsteady step that bewrays the ineffectual irresolute frame of mind with which hesitates the draught of toil and danger for which he has no stomach. ἀρετᾶν 'Kinds of distinction.' For the vague sense of P. 1. 41. Generally ἀρεταὶ means either 'merits,' 'virtues,' or 'victories' or 'noble deeds.' ἀτελεῖ 'Ineffectual.'

43 τὰ μὲν The answering δὲ would regularly come with the general sense of v. 59—63, but the construction alters in the course of

- 2 παῖς ἔὼν ἄθυρε μεγάλα φέργα, χερσὶ θαμνὰ
 15 3 βραχυσίδαρὸν ἄκοντα πάλλων, ἴσα τ' ἀνέμοις, 80
 4 μάχα λεόντεσσιν ἀγροτέροις ἔπρασσεν φόνον,
 5 κάπρους τ' ἔναιρε, σώματα δὲ παρὰ Κρονίδα
 6 Κένταυρον ἀσθμαίνοντα κόμιζεν,
 7 ἐξέτης τὸ πρῶτον, ὅλον δ' ἔπειτ' ἄν χρόνον· 85
 50 8 τὸν ἐθάμβεον Ἄρτεμις τε καὶ θρασεῖ' Ἀθάνα, 85
 'Αντ. γ'.
 1 κτείνοντ' ἐλάφους ἄνευ κυνῶν δολίων θ' ἐρκέων·
 2 ποσσὶ γὰρ κράτεσκε. λεγόμενον δὲ τοῦτο προτέρων 90
 3 ἔπος ἔχω· βαθυμήτα Χείρων τράφε λιθίνῳ
 4 Ἰάσων' ἔνδον τέγει, καὶ ἔπειτεν Ἀσκληπιόν,
 55 5 τὸν φαρμάκων δίδαξε μαλακόχειρα νόμον· 95

the long interval. For the parenthesis cf. v. 58 -εν ἐν, P. 3. 68 καὶ κεν ἐν, O. and P. p. xxiv.

44 ἄθυρε Cf. ἀρῆων ἀθυρμάτων μέμνασθαι Bacchyl. 18. 57. χερσὶ For the plur. cf. O. 13. 95 τὰ πολλὰ βέλεα καρτύνειν χερσῶν, and for throwing spears with either hand cf. Il. 21. 162.

45 The boy had small weapons. ἴσα τ' So Moschopulos for ἴσον τ'. ἀνέμοις MSS. ἀνέμοισιν. Moschopulos altered to ἀνέμοισιν | ἐν μάχα λέουσιν.

46 ἔπρασσεν Not like Aesch. Prom. 660 δαίμοσιν πρᾶσσειν φῖλα, where the phrase means 'What he must do or say for his conduct to be pleasing to the deities.' Bender 'he was wont to deal slaughter in fight on savage lions.'

47 σώματα Mommsen accepts the v. l. σώματι...ἀσθμαίνοντι from two Scholl.; but Dissen points out that ἀσθμα generally applies to the wounded and dying (cf. N. 10. 74), and that the position of σώματι would be unsatisfactory. Moreover mention of Achilles' panting seems in bad taste. Rauchenstein's σώ-

ματα...ἀσθμαίνων ἐκόμιζεν is due to his having misunderstood an old paraphrase of σώματι ἀσθμαίνοντι.

49 δ' ἔπειτ' ἄν Böckh altered to τ' ἔπειτεν needlessly.

50 Ἄρτεμις A special patroness of Cheiron, but considering the tone of the ode was Pindar thinking of the Theban Artemis Eukleia?

51 ἄνευ κυνῶν, κ.τ.λ. A parallel to v. 34 μόνος ἄνευ στρατιᾶς.

52 λεγόμενον, κ.τ.λ. 'Oft-told is this story of men of yore which I have to tell.' For λεγ. cf. P. 5. 101. Dissen and others take the gen. as one of origin with the participle as in O. 8. 44, which I explain differently.

55 διδάξε Yet Asklepios was not one δὲ διδάκτ' ἔχει v. 41. Pindar does not scruple to use a word in two different senses though the position of the later instance is likely to recall the earlier, and in a sense teaching is teaching whether the pupil has or has not the requisite natural capacity. Cf. O. 11. 20, 21 note. μαλακόχειρα Cf. P. 4. 271 χρηὶ μαλακὰν χέρα προσβάλ-

6 νύμφευσε δ' αὖτις ἀγλαόκρανον

7 Νηρέος θύγατρα, γόνον τέ φοι φέρτατον

8 ἀτίταλλεν ἐν ἀρμένεισι πάντα θυμὸν αὔξων. 100
 Ἐπ. γ'.

α ὄφρα θαλασσίαις ἀνέμων ῥιπαῖσι πεμφθεῖς

60 β ὑπὸ Τρωτῶν δορίκτυπον ἀλαλὰν Λυκίων τε προσμένει
 καὶ Φρυγῶν 105

γ Δαρδάνων τε, καὶ ἐγχεσφόροις ἐπιμίξαις

δ Αἰθιοπέσσι χεῖρας ἐν φρασὶ πάξαιθ', ὅπως σφίσι μὴ
 κοίρανος ὀπίσω 110

λοντα τρώμαν ἔλκεος ἀμφιπολεῖν. νόμον mss. also give νομόν, and a Schol. interprets by διανέμειν, 'apportionment.' Render νόμον 'practice.'

56 'And presided at the wedding of Nereus's bright-headed daughter and cherished for her her matchless offspring, developing all his character by fitting lore' (or 'improving his courage in all respects by fitting exercises'). For Cheiron's part in the marriage cf. I. 7. 41. The mss. are somewhat in favor of ἀγλαόκρανον. It has been suggested to me that ἀγλαόκαρτος (which Paley renders 'fair-wristed') = ἀριστοτόκεια (Theok. 24. 72); but Hermann on καρποτρόφοι, Eur. Ion 475, says that καρτός is not used of children, but of seed, as Διοισι καρποῖς, Ion 922. 'Bright-wristed' could only apply to a braceleted wrist. For bracelets in connexion with Thetis cf. Il. 18. 393—405, if Paley is right as to ὄρμους meaning 'bracelets.' Bury (following Böckh) adopts a correction in D, namely ἀγλαόκρανον, and needlessly assumes Thetis to be 'queen of well-heads.' But ἀγλαόκρανον can mean 'with bright head' as is proved by Bacchyl. 5. 74 f. χαλκεόκρανον δ' ἔπειτ' ἐξέλετο Φίον. Bacchylides (17. 103 ff.)

fully explains the epithet 'bright-headed,' for of the Nereids he says ἀπὸ γὰρ ἀγλαῶν λάμπε γυῖων σέλας | ὥσ[τε] πυρός, ἀμφὶ χαίταις | δὲ χρυσεόπλοκοι | δίνηντο ταινίας. This evidence turns the scale in favor of the text. Probably ἀγλαόκαρπον is a correction of the faulty ἀγλαόκρανον found in three old mss.

59 Cf. N. 7. 29.

60 δορίκτυπον It is hard to say whether this refers to the δοῖπος ἀκόντων in actual fight or to a clashing of spears accompanying the battle cry. I decidedly incline to the former explanation. ἀλαλῆν Cf. Frag. 192, P. 1. 72 ὁ Φοῖβε ὁ Τυρσανῶν τ' ἀλαλτός, 'the warrior host,' I. 6. 10 ἐξ ἀλαλᾶς, 'from battle.' Compare the use of ἀντάς, N. 9. 35.

61 Δαρδάνων τε For τε...καί... τε see O. and P. p. xxvii. The Phrygians and Dardani were from the north of Asia Minor, the Lycians from the south. ἐπιμ. χεῖρας Cf. Xen. Cyrop. 2. 1. 11 χεῖρας συμμίζοντας τοῖς πολεμοῖς, P. 4. 212 Κόλχοισιν βίαν | μῖζαν. Here χεῖρας may mean 'violence,' 'fight,' cf. Il. 21. 469, Soph. Phil. 1206. The Aethiopsis ascribed to Arktinos seems to have been popular in Aegina. Cf. N. 8. 30.

62 ἐν φρασὶ πάξαιθ' Cf. P. 8.

e **πάλιν οἰκαδ' ἀνεψιὸς ζαμενῆς Ἑλένοιο Μέμνων μόλοι.** 110 /
Στρ. δ'.

- 1 **τηλαυγὲς ἄραρε φέγγος Αἰακιδᾶν αὐτόθεν·**
 35 2 **Ζεῦ, τεὸν γὰρ αἶμα, σέο δ' ἄγών, τὸν ὕμνος ἔβαλεν** 115
 3 **ὅπλ' νέων ἐπιχώριον χάρμα κελαδέων.**
 4 **βοᾷ δὲ νικαφόρῳ σὺν Ἀριστοκλείδᾳ πρέπει,**
 5 **ὃς τάνδε νᾶσον εὐκλείῃ προσέθηκε λόγῳ** 120
 6 **καὶ σεμνὸν ἀγλααῖσι μερίμναις**
 70 7 **Πυθίου Θεάριον. ἐν δὲ πείρᾳ τέλος**
 8 **διαφαίνεται, ὧν τις ἐξοχώτερος γέννηται,**

9 *καρδίᾳ κότον ἐνέλασθ.* These are strong variations on *ἐνθέσθαι τι θυμῷ*, cf. Theognis 1321 *ἐμὴν χάριν ἐνθεο θυμῷ*. The use of *ἐνέπαξεν*, P. 2. 91, is not quite the same, *ὅπως* Not in a final clause elsewhere in Pindar's extant works, but we find *ὡς μὴ* final N. 8. 36, 37 and *ὡς* final O. 11. 28, P. 4. 7. *σφίσι* 'To their sorrow.' *Dat. incommodi* to *μὴ κοίρανος... μῦλοι*, or almost to *ἐν φρασί πάξαι*, *ὅπως μὴ*, κ.τ.λ. being the direct object.

63 *ζαμενῆς* 'Inspired.' Cf. P. 4. 10, 9. 38. Perhaps the kinship in prophetic faculty as well as in blood accounts for his being here called cousin of the seer Helenos rather than of any other son of Priamos. But Helenos was connected with Aegina by the services which he rendered to the Æacid Neoptolemos, for whom cf. N. 7. 35—49. Tithōnos was brother to Priamos.

64 *ἀραρε* 'Depends therefrom,' = *ἡρρηται*, i.e. from the Trojan war, and Memnon's slaughter especially which spread their bright fame as far as Aethiopia. Cf. N. 6. 47—55, I. 4. 39—45. *φέγγος* Cf. *φῶς* v. 84.

65 *Ζεῦ* An exultant shout of invocation, the *βοᾷ* of v. 67. See v. 10. γάρ The particle introduces

the reasons for the invocation. Cf. O. 4. 1. *ἔβαλεν* For metaphor cf. O. 2. 83—85, 1. 112.

66 *χάρμα* 'Victory.' Cf. O. 11. 22, P. 8. 64, perhaps O. 7. 44.

67 *σύν* Tmesis, *συμπρέπει*. Mezger compares Aesch. *Sept. c. Th.* 13, *Suppl.* 458 for the adj. *συμπρητής* with a copula.

68 *ὃς* Cf. v. 34. *προσέθηκε* 'Made the theme of.' I regret having misled my readers by the strained translation 'wedded to.' *λόγῳ* Cf. v. 29.

69 *ἀγλααῖσι μερίμναις* 'By active yearnings for victory.' For the order cf. O. and P. p. xxv. For *ἀγλ.* cf. O. 14. 6.

70 *Πυθίου Θεάριον* A temple or hall in Aegina belonging to the college of Pythian *θεωροί* or sacred ambassadors to Delphi. To this college the victor doubtless belonged. There were similar colleges of perpetual *θεωροί* at Mantinea, Thuk. 5. 47 § 9, Troezen, Paus. 2. 31. 9, Naupaktos, Thasos, and the four Pythii at Sparta. Müller, *Dorier*, 2. 18, *Aeginetica*, p. 134 f. *ἐν δὲ πείρᾳ*, κ.τ.λ. 'In actual trial is clearly shown perfection of those qualities in which one shall have proved himself pre-eminent.'

71 *διαφαίν.* See Introduction.

Ἄντ. δ'.

- 1 ἐν παισὶ νέοισι παῖς, ἐν ἀνδράσιν ἀνὴρ, τρίτον 125
 2 ἐν παλαιτέροισι μέρος· ἕκαστον οἶον ἔχομεν
 3 βρότεον ἔθνος. ἐλᾷ δὲ καὶ τέσσαρας ἀρετὰς 130
 75 4 ὁ θνατὸς αἰὼν, φρονεῖν δ' ἐνέπει τὸ παρκεῖμενον.

72 τρίτον...μέρος Accusative of general apposition; but here it comes under 'extent, range, sphere.' *Madv.* § 31 c.

73 ἕκαστον *Sc.* μέρος, 'in short, in each stage such as our mortal race hath in life.' So the *Schol.*

74 ἐλᾷ Not merely 'brings,' but 'forms a series of.'

75 ὁ θνατὸς αἰὼν There is a balance of evidence in favor of *θνατὸς* against *μακρὸς* which would hardly need the article. Render 'The sum of mortal life brings even four virtues, for it bids us (as a fourth virtue) exercise prudence with regard to the present.' Cf. *P.* 4. 280—286 for the virtue characteristic of advanced age; while from *P.* 2. 63—65, we get courage as the virtue of early manhood, and *βουλαι*, i.e. *εὐβουλία*, as that of *πρεσβύτεροι* or *παλαιτεροι*. Cf. *Frag.* 182. But looking back to the exploits of *Achillēs act.* 6, it is hard to extract the first virtue characteristic of boyhood so as to identify it with temperance, indeed I think that the four virtues are two species of *θράσος*, and two of *εὐβουλία*, fearlessness and endurance, boldness of design and prudence. *Don.* however thinks "that Pindar is speaking with reference to the Pythagorean division of virtue into four species, and that he assigns one virtue to each of the four ages of human life (on the same principle as that which Shakspeare has followed in his description of the seven ages), namely, temperance

is the virtue of youth (*Aristot. Eth. Nic.* 1. 3), courage of early manhood (*P.* 2. 63), justice of maturer age, and prudence (*φρονεῖν τὸ παρκεῖμενον*) of old age (*P.* 2. 65). That he is speaking of the virtues proper to each age is clear from *v.* 71: *ἄν τις ἐξοχώτερος γένηται.*" Only two ages are prominently illustrated by the *Æakidae* in this ode. It is obviously wrong to assume three ages only and to venture to assert that *judgment* is an excellence *παιδῶν νέων*. Old age is not the common lot of the *βρότεον ἔθνος*, but is comparatively rare, as is its characteristic *prudence* or *judgment*, the fruit of long experience. Both the *ἀνὴρ* and the *παλαιτερος* are bidden to adopt even (*καὶ*) a fourth virtue (of a fourth age is implied) and to be *ἐν βουλαῖς πρέσβυς ἐγκύρσαις ἑκατονταετῇ βιοτῇ* (*P.* 4. 282). If this fourth age is illustrated at all, it is by the *βαθυμήτα Χελῶν*. The four horses of a team are usually driven all at once. If each age has its own excellence, and there is one excellence common to three ages, and *ἐλᾷ* means 'drive a team of,' we get only a pair of horses (or mares) with two changes of *Judgment's* fellow; or else we start with *Judgment* and one other horse and take up the third and fourth during the drive. This seems hard on *Judgment*, and surely it is hard on the poet to saddle him with such a metaphor. The metaphor is from a swathe or a furrow or a row of plants or any progressive work along a line.

5 τῶν οὐκ ἄπεστι. χαῖρε, φίλος· ἐγὼ τόδε τοι
 6 ἐπέπω μεμιγμένον μέλι λευκῷ
 7 σὺν γάλακτι, κιρναμένα δ' ἔερσ' ἀμφέπει, 135
 8 πόμ' αἰοιδίμον Αἰολῆσιν ἐν πνοαῖσιν αὐλῶν,
 Ἑπ. δ.

80 α ὀψέ περ. ἔστι δ' αἰετὸς ὠκύς ἐν ποτανοῖς, 140
 β ὃς ἔλαβεν αἶψα, τηλόθε μεταμαϊόμενος, δαφοινὸν ἄγραυ
 ποσίν·

76 τῶν I.e. τεσσάρων ἀρετῶν, 'Of these thou hast no lack.' Mezger reads ἄπεσι. Aristokleidas was not necessarily approaching old age at the date of this ode any more than Dámophilos, P. 4. φίλος Nominative for vocative. Cf. P. 1. 92. For χαῖρε cf. P. 2. 67, I. 1. 32.

77 μέλι Cf. I. 4. 54 ἐν δ' ἐρατεινῷ μέλιτι καὶ τοιαῖδε τιμαὶ καλλυντικὸν χάρι' ἀγαπάζοντι, O. 11. 98 μέλιτι εὐδανόρα πόδιν καταβρέχων. The Schol. suggests that γάλα represents the natural talent displayed in the ode, μέλι the skilled labor. But Pindar would hardly apply the metaphor of honey so often to his verse (e.g. Frag. 129 μελισσοτεύκτων κηρίων ἐμὰ γλυκύτερος ὀμφά) if he thought of its being a labored product. The main idea is a sweet thought. The ingredients may be suggested by the κρατήρ νηφάλιος, of the Muses, cf. Lucr. 1. 947 Musaeo dulci melle, and of Pan, cf. Theok. 5. 58. Cf. Plat. Ion 534 A, of poets, ὥσπερ αἱ βάκχαι ἀρύττονται ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι. Cf. Eur. Bacch. 708 ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν got milk and honey. (Perhaps the νέκταρ χυτὸν of O. 7. 7 was a λευκὸν πῶμα, but see I. 5. 2, 7.) Philostratos, In Vitis Sophist. p. 511, ed. Olear. τὰς δ' ἐννοίας ἰδίας τε καὶ παραδόξους ἐκδίδωσιν (Nikêtes), ὥσπερ οἱ βακχεῖοι θύρσοι τὸ μέλι καὶ τοὺς

ἔσμούς τοι γάλακτος. For the draught of song cf. O. 6. 91, I. 5. 2, 7—9. With γάλα λευκόν cf. Frag. 143, Lucr. 1. 258 candens lacteus umor.

78 κιν. κ.τ.λ. 'The froth of the stirring enfolds it.' The ingredients are blended by brisk stirring which produces such a froth as to surmount the brim and overflow. Cf. πῦρ ἀμφεπεπν II. 16. 124. For the parenthesis cf. P. 10. 45 μόλεν Δανάας ποτὲ παῖς, ἀγείτο δ' Ἀθήνα, | ἐς ἀνδρῶν μακάρων δμῶν.

79 πόμ' αἰοιδ. Cf. I. 4. 24. ἐν 'To the accompaniment of,' cf. O. 7. 12.

80 αἰετός The eagle and the daws (cf. O. 2. 87, 88) are found in a fragment attributed to Alkaios (Bergk, Frag. *27) ἑπταζόν ὥστ' ὄρνιθες ὦκυν | αἰετον ἐξαπίνας φάνεντα and in Bacchyl. 5. 16—23 βαθὺν | δ' αἰθέρα ξουθαῖσι τάμνων | ὕψου πτερύγεσσι ταχεῖ|αις αἰετός, εὐρυ-ἀνακτος ἀγγέλος | Ζηνὸς ἐρισφαράγον, | θαρσεῖ κρατερῶ πῖσυνος | ἰσχυί· πῦσσοντι δ' ὄρνιθες λιγυφθοργοὶ φόβῳ. Mr A. Platt (Class. Rev. Feb. 1898) wildly suggests that the metaphor applies to Hiero and not to Bacchylides.

81 For the eagle seizing the hare cf. II. 22. 308, and coins of Elis and Agrigentum. See Plate. μεταμαϊόμενος 'Though it make its swoop from afar.' δαφοινόν 'Tawny.'

ε κραγέται δὲ κολοιοὶ ταπεινὰ νέμονται.

ἀ τίν γε μὲν, εὐθρόνου Κλειοῦς ἐθελοίσας, ἀεθλοφόρου
λήματος ἔνεκεν 145

ε Νεμέας Ἐπιδαυρόθεν τ' ἄπο καὶ Μεγάρων δέδορκεν
φάος.

32 ταπεινὰ νέμονται 'Have a low range of flight.' For νέμεσθαι = 'to have a range' cf. Simonides, *Frag.* 5 [12] (Plat. *Protag.* 339 c) 8 οὐδέ μοι ἐμμελὲς τὸ Πιττάκειον | νέμεται, 'even the saw of Pittakos goeth not far enough to suit me,' Hærod. 9. 7 καὶ τὸ μὲν ἅπ' ἡμέων οὕτω ἀκίβδηλον ἔδν νέμεται ἐπὶ τοῦς Ἕλληνας. Cf. ἐπινέμεσθαι 'encroach.' The poet means that it is easy for him to give lively interest to a distant event in a case where the ode of an inferior poet would fall flat.

33 γε μὲν I.e. γε μήν, 'however.' Cf. N. 10. 33, P. 4. 50, O. 12. 5. Κλειοῦς Perhaps chosen because of the victor's name. For omens in names cf. O. 6. 56, Aesch. *Prom.* 85, N. 2. 8.

34 ἀπό. For position cf. O. 7. 12, 8. 47, P. 2. 10, 11, 59, 5. 66, 8. 99, N. 9. 22. For prep. with -θεν cf. Hæd. *W. and D.* 763 ἐκ Διόθεν. δέδορκεν Cf. O. 1. 94, N. 9. 41, and for the perfect cf. O. 1. 53. The phrase δέδορκ. φά. answers to ἀραρε φέγγος, v. 64 *supra* (Mezger).

N E M E A IV.

ON THE VICTORY OF TIMASARCHOS OF AEGINA IN THE BOYS' WRESTLING MATCH.

INTRODUCTION.

TIMASARCHOS, son of Timokritos, a harper (*v.* 14), of the family or clan of the Theandridae, was victorious in the boys' wrestling match at Thebes in the Hêrakleia, at Athens in the Panathênaea and at Nemea. The last victory was won B.C. 461, Ol. 79. 3, or a little earlier. The ode was most likely processional, as it is monostrophic. It was probably sung before a banquet as a *προκώμιον* (*v.* 11).

The theme of the ode is the power of song to extend a victor's fame through time and space. The distant centres of Æacid sovereignty, Dodona, Phthia, Leuke, Cyprus, and even the shores of Acheron, are centres of fame for the *βασιλεύσιν ἰσοδαίμων* Timasarchos. From stanza 4 to stanza 9, the central portion of the ode, is mythical, though from *v.* 30 to *v.* 45 there is a break which chiefly concerns the victor. The rest celebrates the triumphs and sway of Æacid heroes.

There are some significant echoes: *πεπρωμέν-* *vv.* 43, 61 (see note on *v.* 61), and *vv.* 83, 84 *θῆμος...ἐργμάτων* recalls *ῥήμα δ' ἐργμάτων κ.τ.λ.* *v.* 6. See also *v.* 16 note. There is one reinforced tautometric echo which seems significant, emphasising the friendship between Aegina and Thebes, namely *vv.* 45, 46 *πεφλημένον | Οἰνώνη* and *v.* 22 *Αἰγίνας ἔκατι. Φλοισι γὰρ φλος ἐλθών*. The rest are either superfluous or without poetic significance. *θέμεν* *vv.* 81, 9, *ῥήματα* *v.* 94, *ῥήμα* *v.* 6 (also *γλῶσσαν* *v.* 86). *Εὐ-* *vv.* 89, 49, *καὶ* *vv.* 26, 18, *-πτολεμ-* *v.* 51, *πολεμ-* *v.* 27, *ἐχ-* *vv.* 36, 76, *εὐ* *v.* 43, *εὐ-* *v.* 19, *κε* *vv.* 7, 15, *-ωνι-* *vv.* 87, 47, *οὐ* *v.* 28, *οὐ-* *v.* 20, *οὐ-* *v.* 4,

ποτὶ v. 70, ποδὶ v. 54, ἐν- v. 46, ἐν v. 38, ἐξοχώτατα v. 92, ἐξοχοὶ κατὰ- v. 52, -εν v. 77, εὐ- v. 5.

The compounds which seem to have been coined for this ode are *ἀπειρομάχας*, *ἀετὶ γυνίος*, *κελαδῆγης*, and common to Aeschylus and Pindar are *ἰσοδαίμων* and *παγκρατής* (also used three times in the newly found Bacchylides).

The mode is Lydo-Æolian. The metre is logædic. Verses 1—4 of the strophe consist of six 2nd Pherecratics (*A*) evenly disposed about a second Glyconic (*G*²) in an antithetic mesodic period. Verses 5—8 are apparently unsymmetrical, though two symmetrical periods or one antithetic mesodic epodic period can be assumed.

⋮: <i>A.A.</i>	1	⋮: - ∪ ∪ ∪ - ∪ ⊔ ∪ ∪ - ^]
⋮: <i>A.</i>	2	⋮: - ∪ ∪ ∪ - ^]
>: <i>G</i> ² . <i>A.</i>	3	>: - ∪ ∪ ∪ ⊔ - * ∪ - ∪ ∪ ∪ ⊔]
<i>A.A.</i>	4	- ∪ ∪ ∪ - ∪ - ∪ ∪ ∪ - >]
<i>G</i> ² .3.	5	- ∪ - ∪ ∪ ∪ - ∪ ∪ ∪ - ∪ ⊔]
<i>G</i> ² .2 (or 3).	6	- ∪ - ∪ ∪ ∪ - ∪ ∪ ∪ - ? -]
<i>G</i> ² .	7	∪ ∪ ∪ ∪ ∪ - ∪ - ^]
⋮: <i>G</i> ¹ (or 5).	8	⋮: ∪ ∪ - ∪ - ∪ - ? -]

ANALYSIS.

vv.

- 1—8. Feasting and song are the best recompense for severe struggles.
 9—13. Dedication of the ode.
 13—24. Had Timokritos been alive he would have played the lyre on the occasions of his son's victories at Nemea, Athens and Thebes.
 25—30. Telamon's exploits as Hērakles' comrade.
 30—32. Achievements entail suffering.
 33—43. The poet checks himself and bids the victor strive boldly against calumnies.
 44—68. Praise of Aeakidae.
 69—72. The poet again checks himself.
 73—92. Praise of the victor and his family.
 93—96. Praise of his trainer Melêsias.

* Caesura except 'Απερ|φ v. 51.

Στρ. α'.

- 1 Ἀριστος εὐφροσύνα πόνων κεκριμένων
 2 ἱατρός· αἱ δὲ σοφαὶ
 3 Μοισᾶν θύγατρ' εἰδοὶ θέλξαν νιν ἀπτόμεναι. 5
 4 οὐδὲ θερμόν ὕδωρ τόσον γε μαλθακὰ τέγγει
 5 γυῖα, τόσον εὐλογία φόρμιγγι συνάορος.
 6 ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει, 10

1 εὐφροσύνα 'Good cheer,' cf. P. 4. 129, I. 8. 10. κεκριμένων 'When a painful struggle is decided,' cf. O. 3. 21, N. 10. 23 ἀέθλων κρίσιν, O. 7. 80 κρίσις ἀμφ' ἀέθλοις; or 'when labors have won a favorable verdict' (or 'distinction'), cf. I. 4. 11, N. 7. 7. Bacchyl. 11. 4 ff. (of Nika) ἐν πολυχρόσῳ δ' ὀλύμπῳ | Ζηνὶ παρισταμένα | κρίνει τέλος ἀθανάτοισιν τε καὶ θνατοῖς ἀρετᾶς. Don. explains the Schol. κρίσιν λαβόντων καὶ συντελεσθέντων, 'brought to a determination.' Perhaps the name Τιμῆκριτος suggested the phrase.

2 ἱατρός For the order cf. O. and P. p. xxv. For the phrase cf. Aesch. Choeph. 698 νῦν δ', ἥπερ ἐν δόμοισι βακχελας καλῆς | ἱατρός ἐλπίς ἦν, παρούσαν ἐγγράφει. σοφαὶ There seems to be a double allusion, to skill in leechcraft and skill in poetry, in this instance.

3 θύγατρ' εἰδοὶ Cf. N. 3. 1. Songs are elements of εὐφροσύνα. θέλξαν Not 'produce by spells' L. and S., but with the Schol. 'soothe.' νιν 'Him,' the victor, implied in πόν. κεκρ., cf. N. 8. 21—23. Don. Paley. Mommsen however [comparing P. 3. 63 καὶ τί τοι (Χέλρωνι) | φίλτρον ἐν θυμῷ μελιγάρυες ὕμνοι | ἀμέτεροι τίθεν] and Mezger explain νιν = εὐφροσύναν, taking ἀπτόμεναι = 'when they set to work'; but I prefer 'by their touch,' cf. P. 4. 271 χρῆ μαλακὴν χεῖρα προσβάλλοντα τράμην ἑλκεος ἀμφιπολεῖν.

4 γε The force is—that sooth-

ing as water is, its soothing properties are proportionately small. However, Plutarch, *de Tranqui.* 6, quotes thus, οὐδὲ θ. ὕ. τοσόνδε τέγγει μαλθακὰ γυῖα, κατὰ Πίνδαρον, ὡς δόξα ποιεῖ πόνον ἥδύν. μαλθακὰ τέγγει The adjective is proleptic, 'bedew with soft relief,' 'soften by moistening,' 'steep limbs in softness' (Holmes). mss. give τεύχει, but Plutarch's more uncommon word and tense are more likely to be original. Edd. read τέγγει, but for the *gnomic* future cf. O. 7. 3, where it is taken up by a *gnomic* aorist. O. 8. 53 τερπνὸν δ' ἐν ἀνθρώποις ἴσον ἔσσεται οὐδέν, O. 9. 106 μία δ' οὐχ ἅπαντας ἄμμε θρέψει | μελέτα, Il. 22. 317 οἷος δ' ἀστήρ εἴσι μετ' ἀστράσι νυκτὸς ἀμολγῶ | ἔσπερος, δς κάλλιστος ἐν οὐρανῷ ἴσταται ἀστήρ, | ὡς αἰχμῆς ἀπέλαμπ' εὐήκεος, ἦν ἄρ' Ἀχιλλεύς | πάλλεν. Cf. *ib.* 309.

5 τόσσον Equiv. to ὅσον. L. and S. cite Kallim. *Apoll.* 94. Cf. τόθεν relative Aesch. *Pers.* 100. συνάορος As εὐφροσύνα is ἀριστος ἱατρός and εὐλογία = εὐκλείης λόγος Pindar can 'wed' such ideas regardless of gender. But 'linked,' 'associated' will suffice. Cf. I. 6. 19.

6 For sentiment cf. P. 3. 114, *Frag.* 98 πρέπει δ' ἐσλοῖσιν ὑμνεῖσθαι καλλίσταις δαιδαῖς | τοῦτο γὰρ ἀθανάτοισι τιμαῖς ποτιψαθεῖ μόνον [ῥηθέν]: | θνᾶσκει δὲ σιγαθὲν δ' ἐπιλασθὲν καλὸν ἔργον. Note that ῥῆμα with ἐργμάτων is echoed by ὅμων τῶν ἀγαθῶν | ἐργμάτων vv. 83, 84.

7 ὅ,τι κε σὺν Χαρίτων τύχα
8 γλῶσσα φρενὸς ἐξέλοι βαθείας.

Στρ. β'.

- 1 τό μοι θέμεν Κρονίδα τε Διὶ καὶ Νεμέα 15
10 2 Τιμασάρχου τε πάλᾳ
3 ὕμνου προκώμιον εἴη· δέξαιτο δ' Αἰακιδᾶν
4 ἡὔπυργον ἔδος, δίκᾳ ξεναρκέϊ κοινὸν 20
5 φέγγος. εἰ δ' ἔτι ζαμενεῖ Τιμόκριτος ἀλίοφ
6 σὸς πατήρ ἐθάλπτο ποικίλον κιθαρίζων,

7 κε For κε with optative in protasis, with pres. ind. in apodosis see Goodw. *M. and T.* 506, P. 4. 264 and my notes. Of course ἐξέλοι has been altered to ἐξέλῃ. 'Whatsoever a tongue would (as mine will) haply draw forth.' σὺν... τύχα Cf. N. 6. 25.

8 φρενὸς ἐξέλοι βαθείας Mezger compares N. 3. 9. Paley says the metaphor is from drawing arrows out of a quiver, but the epithet βαθείας rather suggests choosing from a rich store. Don. quotes Theognis 105 μή ποτ' ἐπειγόμενος πρήξῃς κακῶν, ἀλλὰ βαθείῃ | σῇ φρενὶ βουλευσάι, where the meaning may be a little different. See on βαθύδοξος, P. 1. 66, O. 2. 54 βαθείαν μέριμναν ἀγροτέρων. Here σὺν Χαρίτων τύχα may be equivalent to a protasis.

9 τό 'Wherefore,' cf. P. 5. 37, Il. 17. 404, Soph. Phil. 142. Paley renders τὸ θέμεν 'to offer this tribute'; Cookeley 'dedicate this prelude.' For θέμεν cf. v. 81. μοι εἴη For this phrase cf. P. 1. 29 with the pronoun suppressed, P. 2. 96, O. 1. 115, N. 7. 24 f. εἰ ἦν ἐ τὰν δαδάθειαν ἰδέμεν, with the pronoun in the accusative. τε—καί—τε See O. and P. p. xxvii. For the mention of the locality of the games, the victor's achievement and the god of the games together,

cf. N. 1. 7 ἄρμα δ' ὀτρύνει Χρομίον Νεμέα θ' ἔργμασιν νικαφόροις ἐγκώμιον ζεῦξαι μέλος. Νεμ. τε πάλ. is a hendiadys, 'wrestling at Nemea.'

11 προκώμιον Editors and translators seem agreed that the 'prelude' or proème of the processional ode sung by the kômos is meant. I think that the whole ode is the προκώμιον, the beginning of the revel, and that ὕμνου is a genitive of 'material,' cf. P. 4. 206 λίθων βωμοῖο, ib. 71 ἀδάμαντος ἄλοις. δέξαιτο Is 'me' or 'the ode' the implied object? The latter most likely. The direct object of δέκομαι is absent also P. 4. 70.

12 δίκᾳ, κ.τ.λ. 'A light that shines in view of all by reason of their justice in protecting aliens': metaphor from a beacon (πυρός). For the justice of Æginetans cf. O. 8. 26.

13 ζαμενεῖ Elsewhere in Pindar this adjective means 'quickened by inspiration,' applied to Mēdea, Cheiron, Dionysos (Frag. 133) and to τόλμα (Frag. 216 τόλμα τέ μιν ζαμενῆς καὶ σύνεσις πρόσκοπος ἐσάωσεν). Here it is causative (P. 4. 81), in a metaphorical sense, 'quickening,' 'inspiring.'

14 ἐθάλπτο 'Had been basking in' (Holmes). ποικίλον Cf. O. 3. 8 φόρμιγγα ποικιλόγαρυν, O. 4. 2

- 15 7 θαμά κε, τῷδε μέλει κλιθείς,
8 γόνον κελάδησε καλλίνικον

25

Στρ. γ'.

ι Κλεωναίου τ' ἀπ' ἀγώνος ὄρμον στεφάνων

ποικιλοφόρμιγγος αἰοῖδ'α, also of the flute N. 8. 15 φέρων Λυδῖαν μίτραν καναχηδὰ πεποικιλμέναν. For construction cf. Hēs. *Scut. Herc.* 202 ἱμερόεν κιθάριζε. The Schol. rightly takes ποικ. κιθ. with ἐθάλπετο, after which editors have put the comma, disregarding the position of κε.

15 τῷδε μέλει For the dat. cf. O. 1. 92 Ἀλφειοῦ πόρῳ κλιθείς. Here perhaps τῷδε is 'such,' cf. O. 4. 24, N. 9. 42, Aesch. *Ag.* 942 νίκην τῇνδε. Render 'devoting himself (so Paley) to such a strain.' Mezger 'an dieses Lied sich anschliessend = mein Lied mit der Kithara begleitend.' If the father of Timēsarchos was a 'lyric poet,' as Don. and Dissen say, Pindar would probably not use language that would make him manifestly inferior to himself. But Mezger more cautiously calls the father only a musician, which is all that can be strictly inferred from the passage. Even so the θαμά and the aorist suggest that τῷδε should not be limited to the present ode, especially as three victories are immediately mentioned.

16 γόνον Some substantive denoting the victor is (as Bergk saw, reading υἱόν) needed to justify the change from the second person to the third vv. 21, 23, in spite of Dissen's 'transitu maxime Pindarico.' He compares N. 5. 43, 45, but that passage (q. v.) is irrelevant. The v. l. πέμψαντος v. 18 is of inferior ms. authority, and though supported by the Schol. yet is clearly taken wrongly, and is a very obvious grammarian's alteration, and at best gives a very harsh construction, so that we should decide in favor of πέμψαντα 'for having

brought,' and against ὕμνον. I formerly suggested παῖδ' ἀγ-, thinking that a lacuna had been filled up with ὕμνον. It is simpler to assume that a gap before -ον was filled with ὕμ- instead of γό-. No one with υἱόν before him would be likely to expand it into ὕμνον, and even if υορ υι were followed by a gap the lack of space would probably preclude the conjecture ὕμνον. Between γό- and ὕμ- there is much less difference of space than between ι and μν. There is a little more distinction in γόνον than in υἱόν. κελ. καλλ. | Κλε. Curiously echoed by v. 80 Καλλικλεί κελεύεις (and v. 86, of Kallikles, γλώσσαν εὔρετω κελαδῆτῳ).

17 Κλεωναίου Cf. N. 10. 42. The citizens of Κλεωναί near Nemea managed the Nemean games for a long period, in which fell the dates of these two odes N. 4 and 10, and going back at least a generation. Cf. *Plut. Vit. Arat.* c. 28. One Schol. on the Nemeans says that first the Kleōnaeoi and then the Corinthians presided. τ'...τ' (v. 19) Couple the ἀπ' clause to the οὐνεκ clause. ὄρμον στεφάνων The plur. of στέφανος is used in reference to a single victory, P. 2. 6, 3. 73, 10. 26, I. 3. 11, N. 9. 53. The victors probably carried home crowns given to them in the φυλλοβολία (P. 9. 123 πολλὰ μὲν κείνοι δίκον | φύλλ' ἐπι καὶ στεφάνους) as well as the prize chaplet. Hence the phrase 'a string (festoon) of crowns' might refer to one victory, or as here to two. It is possible that ὄρμον στεφάνων may refer to the crowns of the chorus, cf. *Eur. Herc. Fur.* 677 μὴ ζῶνι μετ' ἀμουσίας, αἰεὶ δ' ἐν στεφάνοισιν εἴην.

- 2 πέψαντα καὶ λιπαρᾶν
 3 εὐωνύμων ἀπ' Ἀθανᾶν, Θήβαις τ' ἐν ἑπταπύλοις 30
 20 4 οὐνεκ' Ἀμφιτρυῶνος ἀγλαὸν παρὰ τύμβον
 5 Καδμειοὶ νιν οὐκ ἀέκοντες ἄνθεσι μίγνυνον, 35
 6 Αἰγίνας ἔκατι. φίλοισι γὰρ φίλος ἐλθὼν
 7 ξένιον ἄστυ κατέδραμεν
 8 Ἡρακλῆος ὀλβίαν πρὸς αὐλάν. *lodging*

18 λιπαρᾶν For the two adjectives, one descriptive, the other complimentary, cf. P. 9. 55, 106. For λιπαρῶν cf. Frag. 54, I. 2. 20.

20 Cf. Schol. on O. 7. 154 (84) τὰ Ἡράκλεια καὶ Ἰολαία ἐτελείτο ἐν ταῖς Θήβαις, ἐδίδοδο δὲ τῷ νικῆσαντι τρεῖς χαλκοῦς. The Scholl. on O. 9. 148 tell us that the Hērakleia (Iolaia) at Thebes were held by the common monument of Amphitryon and Iolaos, see also Pausanias 9. 23. 1 Θηβαίους δὲ πρὸ τῶν πυλῶν ἐστὶ τῶν Προϊτῶν (N.E.) καὶ τὸ Ἰολάου καλούμενον γυμνάσιον καὶ στάδιον... ἐνταῦθα δεικνύται καὶ ἡρῶν Ἰολάου. Pindar speaks of Ἰολάου τύμβος in connexion with these games, O. 9. 98. For the other Theban games held outside the Gate of Elektra (s.w.) cf. I. 3. 79.

21 οὐκ δέκ. Pindar's favorite meiosis, cf. οὐ κατελέγγειν, οὐκ ἄτερ and v. 77. μίγνυνον For this use of μίγνυμι cf. O. 1. 22. The φυλλοβολία is probably referred to. Cf. note on v. 17 ὄρμον στεφάνων. Böckh quotes Paus. 6. 7. 1, Clem. Alex. *Paedag.* 2. 8.

22 Αἰγίνας Thêbê and Aegina were sisters, daughters of Asôpos by Metôpê. Cf. O. 6. 84, I. 7. 15—17. The Thebans applied to Aegina for aid against Athens when told by the Delphic oracle (B. C. 504) τῶν ἀγκίστα δέεσθαι, Hêrod. 5. 79, 80. φίλοισι... φίλος An adverbial phrase = 'on terms of mutual friendship.'

The dative does not go with ἄστυ but with φίλος. ἔλθων goes with ἄστυ, cf. P. 4. 52, I. 2. 48.

23 ξένιον 'Bound to welcome him,' rather than 'strange,' as Paley and Myers render. I take the Homeric sense 'hospes' to be older than the non-Homeric 'strange.' κατέδραμεν Old mss. give κατέδρακεν which Mommsen reads, rendering κατέδρ. ἐλθ. 'venit et conspexit,' adding 'πρὸς ex veniendo suspensum est.' The better sense and construction decide in favor of the text. The metaphor is from navigation, 'run ashore, into port'; so ἔδραμεν of a ship, Theognis. Dis-sen's κατέδραμεν = κατέδρ is not right. Mezger renders 'ran down through the city': see next note. The metaphor applied to an Aeginetan is quite happy. If Thebes had been a port there would be no metaphor at all. In respect of hospitality Thebes is another Aegina.

24 Ἡρακλῆος... αὐλάν Mezger thinks that the Hērakleion outside the Gate of Elektra (Paus. 9. 11. 2) is meant, where the Aeginetan probably sacrificed before the games held at the opposite side of the city. Better Müller's view that 'the house of Amphitryon' is intended, the lodgings of the competitors (καταλύσεις τῶν ἀθλητῶν) being in the neighbourhood: comp. Böckh *Corp. Inscr. Gr.* 1, pp. 573 ff.

Στρ. δ'.

- 25 1 σὺν ᾧ ποτε Τρωτῶν κραταιὸς Τελαμῶν 40
 2 πόρθησε καὶ Μέροπας
 3 καὶ τὸν μέγαν πολεμιστὰν ἔκπαγλον Ἀλκυνῆ,
 4 οὐ τετραορίας γε πρὶν δυώδεκα πέτρῳ 45
 5 ἥρωάς τ' ἐπεμβεβαῶτας ἵπποδάμους ἔλεν
 30 6 δις τόσους. ἀπειρομάχας ἑὼν κε φανείῃ 50

25 Cf. N. 3. 37; Apollodōros 2. 6. 4, *Il.* 5. 638. σὺν ᾧ Note the dextrous transition to myth.

26 Μέροπας The inhabitants of Kos. Cf. I. 5. 31. Note the zeugma; but cf. N. 3. 37, *Eur. H. F.* 700.

27 Cf. O. and P. p. xxiv. Ἀλκυνῆ A Giant slain by Hērakles at Phlegra, the Isthmos of Pallēnē probably, cf. Schol. on N. 1. 67 (100), I. 5. 33 (47) (though Pindar may have placed the Gigantomachia in Campania); but according to the Schol. a giant whose kine Hērakles was driving from Erytheia and who was killed at the Isthmos of Corinth. There seems to be a confusion with the legend of Gēryones by the Schol. Cf. Apollodōros 1. 6. 1, 2. 7. 1. The statement that Telamon vanquished Alkyoneus may be in accordance with Ægean legend, but the language need not be pressed. What Telamon did with Hērakles may include what Hērakles did himself. Still Telamon as ὀπλίτης may have given the coup de grâce after Hērakles as ψιλοῖς had brought the giant down with his arrows. Cf. I. 5. 33.

28 γε πρὶν Cf. πρὶν γέ οἱ... χαλῶν | Παλλὰς ἤρεγκ', O. 13. 65. Elsewhere in Pindar πρὶν as a conjunction takes the infinitive. τετραορίας The Homeric war chariots were *bigae* or *trigae* except in the case of Hektor, *Il.* 8. 185, a suspected line, the Schol. Ven. denying that Homer ever men-

tions a *quadriga*. Amphiarāos has *τεθρίππους* *Eur. Suppl.* 925—927. The four-horse war chariots of post-Homeric Greek literature were perhaps borrowed from the Persians. Cf. Xen. *Cyropaed.* 6. 1. 27, 28. Euripides gives four-horse war chariots to Hyllos and Eurystheus, *Heracl.* 802, 860, to Thebans and Argives generally *Suppl.* 667, 675, and mentions such chariots for travelling (in flight) *Hel.* 1039, *Ion* 1241.

29 ἐπεμβεβαῶτας This is a case of the strictly adjectival use of the participle, in which case the presence or absence of the article makes very little difference when the noun is definite. Cf. N. 7. 65.

30 δις τόσους The ἥνολχος and *παραβάτης* of each of the twelve chariots. ἀπειρομάχας 'Manifestly without experience of battle is whoso understandeth not the saying: for "when achieving aught it is likely that one should suffer."' For this saying cf. Aesch. *Choeph.* 313 *δράσαντι παθεῖν*, | *τριγέρων μῦθος τάδε φωνεῖ*, where as Don. says the application is different, as the different tense of the participle shows. With the present the consequences of undertaking or beginning an action are considered, with the aorist the consequences of having done an action. Pindar has apparently adapted and extended the old formula which asserted that we must take the consequences of

7 λόγον ὁ μὴ συνιείς· ἐπεὶ
8 ῥέζοντά τι καὶ παθεῖν ἔοικεν.

Στρ. ε'.

1 τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τεθμός
2 ὦραί τ' ἐπειγόμεναι·
35 3 ἴνγγι δ' ἔλκομαι ἦτορ νεομηνία θυγέμεν.
4 ἔμπα, καίπερ ἔχει βαθεῖα ποντιάς ἄλμα

55

our conduct. Paley says 'Aristotle (*Eth. Nic.* 5. 8 *ad init.*) gives this as τὸ 'Ραδαμάνθους δίκαιον, Ἐξ κε πάθοι τὰ κ' ἔρεξε δίκη κ' ἰθεὶα γένοιτο.' Don. says 'Pindar refers to the trouble and loss sustained by Hercules and his followers before they could subdue the giant, hinting also that Timásarchos had suffered a good deal before he won his wrestling match.' So also the Schol. who quotes from a tragedy τὸν δρῶντά πού τι καὶ παθεῖν ὀφείλεται.

33 'The due arrangement (of my ode) and the time (occupied by the procession and so allowed for the performance of the ode) pressing on prevent my telling at length the long tale.' Cf. I. 1. 60 πάντα δ' ἐξείπειν, δσ' ἀγώνιος Ἑρμᾶς | Ἥροδότην ἔπορεν | Ἰπποῖς, ἀφαιρεῖται βραχὺ μέτρον ἔχων | ὕμνος. τεθμός 'The usual structure' (Mezger), the prescribed limits. Cf. I. 5. 20 τέθμιον μοι φαμί σαφέστατον εἶναι | τάνδ' ἐπιστεῖχοντα νᾶσον ραινέμεν εὐλογίαις.

35 ἴνγγι. Cf. P. 4. 214. 'I feel my heart drawn on by a charm to touch on the festival of the new moon.' But ἴνγγι may here mean 'a yearning,' as in Aesch. *Pers.* 987, Aristoph. *Lysistr.* 1110. ἔλκομαι Cf. Theok. 2. 17 ἴνγγι ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. The Schol. tells us that Iynx was daughter of Echo or Peitho, who having charmed Zeus into his passion for Io was changed into a

bird. νεομηνία Cf. N. 3. 2 ἐν ἱερομηνίᾳ Νεμεάδι, explained by the Schol. as for ἱερονομηνία because the beginning of the month is sacred to Apollo, and therefore the time of ἡ τῶν ἐπινίκων εὐωχία. Hence the poet does not here refer to the day of the victory in the Nemean games, if G. F. Unger (quoted by Mezger) is right in placing the summer Nemean games on the 18th of the Attic month Hekatombaeion. He certainly does not touch on ἡ τῶν ἐπινίκων εὐωχία, and therefore there is small reason for saying that he desires to do so. A more comprehensible explanation is to be found, without even making the poet say the celebration of the victory when he means the victory. Probably the Theban Ἡράκλεια were celebrated at the beginning of the month, for the theme which he now dismisses is closely connected both in grammar and mythical association with the Theban victory mentioned, v. 19. As for the tense of ἴνγγι ἔλκομαι, the feeling remains though its effect has just past. The δὲ then is disjunctive, introducing a sort of apology for the previous digression. Bergk conjectures νεοχμία (from Hesych.: νεοχμία· κίνησις πρόσφατος), Hartung, νέα μνεία. Bury boldly takes νεομ. as an adj.

36 ἔμπα. This refers back (cf. N. 6. 4) to v. 32, the general statement, as well as to the following clause which gives a particular

application;—'notwithstanding the fact that worthy achievement involves suffering, though a deep sea (of detraction) has hold of thee by the middle, strain against the evil designs of foes. We shall surely be seen returning from the struggle in full light superior to our foes, while our adversaries, of envious mien (or 'blinded by envy'), keep their ineffectual saws tossing in obscurity till they sink to the ground.' If we understand the metaphor to be from a man up to his waist in the sea, we destroy the force of *βαθεία*. Pindar likens himself to a swimmer wrestling with a deep sea in foul weather. Though he were immersed all but head and shoulders, the sea, if likened to a wrestler, would be said to hold him by the waist, that grip being apparently the strongest known to the palaestra. His adversaries' inventions are the ineffectual waves of the sea of hostile criticism which are vanquished by the wrestling swimmer, who then comes to the haven of success in the light of fame. Thus *χαμαιπετοῖσαν* is a metaphor from wrestling as well as *ἔχει μέσσον*. Lit., *ἐν φάει* gives a condition of the swimmer's struggle, for if the shore were enveloped in gloom a swimmer would generally be unable to land. So Odysseus (*Od.* 5. 439) *νῆχε παρέξ, ἐς γαῖαν δρώμενος εἰ που ἐφεύροι | ἥϊόνας τε παραπλήγας λιμένας τε θαλάσσης*, cf. *ib.* 392. Metaph. *ἐν φάει* = 'the bright season of fair renown' i.e. the triumph of openly uttered truth. The language also suits the return home of a victorious wrestler (cf. *P.* 8. 83—87). I do not do away with the half false antithesis of *ἐν φάει* and *σκότῳ*, which suggests the secret whisperings of malice as much if not more than the obscurity of the whisperers. Thus, we have one compound metaphor worked out regularly except in one minor

detail. Pindar compares not his enemies but their *γνώμαι* *κεναι* to waves. The error of taking *δαῖων ὑπέρτεροι* in a physical sense affords a less 'Dantesque image,' as Dr Postgate calls it, as *δαῖων* stands for *δαῖων ἐπιβουλᾶς*: but it seems right to explain the phrase, 'superior to (or 'victorious over') foes.' The word *ὑπέρτερος* is almost always used in the sense of 'superior,' 'better,' in Tragedy, and so too *P.* 2. 60, *I.* 1. 2. It is peculiarly appropriate in reference to wrestling. The presence of the compound metaphor of wrestling with a sea is generally admitted, so that if *vv.* 38—41 can be explained in harmony with this, such an explanation has strong claims to acceptance. I cannot approve Dr Postgate's suggestion that the simile is drawn from a mountainous country. 'Pindar's detractors have occupied the passes and are hurling rocks upon him from the obscurity, which however fall ineffectual on the ground. Presently, like the Persians at Thermopylae, he carries the heights above them and pursues his way down the sunlit valleys on the other side.' For the form *ἔμπα* cf. *Soph. Aj.* 563 *τοῖον πυλωρὸν φύλακα Τεῦκρον ἀμφὶ σοὶ | λείψω τροφῆς ἄκνον ἔμπα κεί* ('assiduous all the same, although' [Jebb]) *τανῦν | τηλωπὸς οἰχνεῖ*. This passage scarcely illustrates the position of *ἔμπα*, as Don. holds. *καίπερ ἔχει*. An unsupported construction. Pindar himself uses the usual participle or adjectival phrase with *καίπερ* at least four times. Ahrens proposed *ἔμπα καὶ* (i.e. *κεί*) *περέχει*, Don. *ἔμπα, κείπερ*. mss. give *καὶ περ*. The suggestions *καὶ, κείπερ* are open to question, as the case seems neither imaginary nor, though actual, conceded with reluctance, or made light of. Cf. Jebb's note on *κεί*, *Soph. Aj.* 563. Comparing the

- 5 μέσσον, ἀντίτειν' ἐπιβουλία· σφόδρα δόξομεν 60
 6 δαῖτων ὑπέρτεροι ἐν φάει καταβαίνειν·
 7 φθονερά δ' ἄλλος ἀνὴρ βλέπων
 40 8 γυνώμαν κενεὰν σκότῳ κυλίνδει 65
 Στρ. 5'.
- 1 χαμαιπετοῖσαν. ἐμοὶ δ' ὁποῖαν ἀρετὰν
 2 ἔδωκε Πότμος ἄναξ,

form ἀλλ' ὅμως, κρέσσων γὰρ οἰκτιροῦμαι φθόνος, μὴ παρῇ καλὰ, P. 1. 85, I would suggest καὶ γὰρ in place of καίπερ, which is very likely to have been substituted after ἔμπα. Cf. Soph. *Aj.* 122. ἔχει For the omission of the object cf. P. 2. 17, N. 7. 23. Still the omission of σε is curious. The metre allows us to read σ' after μέσσον, v. 37. A reading μέσσους would easily pass into μέσσους and be corrected to μέσσον. Perhaps a marginal σ' wrongly inserted accounts for the version ἐπιβουλίας, though this may arise 'ex dittographia.' ποντ. Δλμ. Cf. ἐν γὰρ κλύδωνι κείμεθ'... δορὸς Δαναϊδῶν, Eur. *Phoen.* 859, and several times besides in Aeschylus and Euripides. Cf. Hamlet's 'sea of troubles.'

37 μέσσον For the phrase ἔχω τινὰ μέσον cf. Eur. *Orest.* 265 μέσον μ' ὀχυράζεις ὡς βάλης ἐς Τάρταρον, Aristoph. *Acharn.* 571 ἐγὼ γὰρ ἔχομαι μέσος, *Nubes* 1047 ἐπίσχεσ' εὐθύς γὰρ σε μέσον ἔχω λαβῶν ἀφυκτον. For metaphor cf. Aristoph. *Ran.* 704 ἔχοντες κυμάτων ἐν ἀγκάλαις (from Archilochos or Aeschyl.). δέξομεν For future as apodosis to imperative, Disson compares the following passages: (1) without καί: *Il.* 23. 71 θάπτε με—πύλας Ἀἰδαο περήσω: cf. Cic. *Tusc.* 4. 24. 53 tracta—intelliges: (2) with καί: Pyth. 4. 165, Aristoph. *Nubes* 1490 ἐνεγκάτω—κἀγὼ ποιήσω: Dēm. de Corona, 264 δειξάτω, κἀγὼ

στέρξω: Plat. *Theaet.* 154 ο λαβέ, παράδειγμα, καὶ πάντα ἔσει.

38 ἐν φάει For the opposition of σκότῳ (v. 40) cf. Soph. *Phil.* 578—580 where λέγειν εἰς φῶς is opposed to κατὰ σκότον ποτὲ διεμπολᾶ λόγοισι. For the metaphor cf. Aesch. *Choeph.* 961 πέρα τὸ φῶς ἰδεῖν... πολλὸν ἀγαν χρόνον | χαμαιπετεῖς ἔκεισθ'. καταβαίνειν The sense is the same as in N. 3. 25 'to come to shore.'

39 φθονερά For φθ. βλέπων cf. P. 2. 20 δρακεῖσ' ἀσφαλές. Δῶλος Sing. for plur. Cf. *τις*, P. 1. 52, also *τινα* = 'many a one,' P. 2. 51, N. 1. 64.

40 σκότῳ For metaphor cf. N. 3. 41, Soph. *Phil.* 578.

41 ἐμοὶ δ', κ.τ.λ. For sentiment cf. P. 5. 110 sqq. ἀρετὰν 'Talent.' The poet's faculty of silencing cavil and consummating victory by enduring song. Note that χρόνος refers back to χρονιώτερον v. 6, while πεπρωμέναν is recalled v. 61. Pindar helps the triumphant consummation of Timasarchos' merits even as Cheiron ministered to the triumph and reward of Pèleus. For τελέσει cf. P. 3. 114 α δ' ἀρετὰ κλειναῖς αἰοδαῖς | χρονία τελέθει. Bacchyl. 13. 169 βροτῶν δὲ μῶμος | πάντεσσι μὲν ἐστὶν ἐπ' ἔργοις, | α δ' ἀλαθελὰ φιλεῖ | νικᾶν, δ τε πανδαμάτωρ | χρόνος τὸ καλῶς | ἐργόμενον αἰὲν ἀέξει.

42 Πότμος ἄναξ Cf. P. 3. 86 ὁ μέγας πότμος.

- 3 εὐ φοῖδ' ὅτι χρόνος ἔρπων πεπρωμέναν τελέσει. 70
 4 ἐξύφαινε, γλυκεία, καὶ τόδ' αὐτίκα, φόρμυξ,
 15 5 Λυδία σὺν ἁρμονίᾳ μέλος πεφιλημένον
 6 Οἰνῶνα τε καὶ Κύπρῳ, ἔνθα Τεῦκρος ἀπάρχει 75
 7 ὁ Τελαμωνιάδας· ἀτὰρ
 8 Αἴας Σαλαμῖν' ἔχει πατρώαν·

Στρ. ζ.

- 1 ἐν δ' Εὐξείνῳ πελάγει φαεννὰν Ἀχιλεὺς 80
 10 2 νᾶσον· Θέτις δὲ κρατεῖ
 3 Φθίᾳ· Νεοπτόλεμος δ' Ἀπείρῳ διαπρυσία,

43 ἔρπων Cf. O. 13. 105 εἰ δὲ δαίμων γενέθλιος ἔρποι, N. 7. 67 ὁ δὲ λακτὸς εὐφρων | ποτὶ χρόνος ἔρποι. πεπρ., κ.τ.λ. 'Shall bring to its destined maturity.'

44 ἐξόφαινε μέλος 'Weave out the web of song.' Cf. P. 4. 275. καὶ τόδ' αὐτίκα 'And that at once,' 'Aye and straightway' [Holmes]. The point is obviously to give vivacity. The φόρμυξ lives and obeys promptly the impetuous command.

45 Οἰνῶνα Oenônê was said to be the old name of Aegina before Zeus took Aegina daughter of Asôpos thither, Paus. 2. 29. 2. ἀπάρχει Dissen rightly explains 'rules far away from his country,' Mommsen 'præit (saltantibus),' Teukros having led the way to Cyprus for the ode; Bergk (2nd ed.) suggests ἀρ' ἄρχει, Hartung ἐπάρχει which gives good sense.

48 ἔχει 'Is tutelary deity of.' Cf. P. 5. 77. πατρώαν The Salamis 'of his fathers,' opposed to the *ambiguum tellure noua Salamina futuram*, promised to Teucer, Hor. Od. 1. 7. 29.

49 After death Achilles was said to have dwelt with Iphigeneia in Leukê, an island in the Euxine. Cf. Eur. Andr. 1260 τὸν φιλιππιδῶν σοι παῖδ' ἐμοὶ τ' Ἀχιλλεῖα | δψει

δόμους ναίοντα νησιωτικοῦς | Λευκὴν κατ' ἀκτὴν ἐντὸς Εὐξείνου πύρου, Iph. in Taur. 435 τὰν πολυόρνηθον ἐπ' αἶαν, | λευκὰν ἀκτάν, Ἀχιλλῆος | δρόμους καλλισταδίου, | ἄξειον κατὰ πόντον. Pausanias, 3. 19. 11, places the island off the mouths of the Danube (Paley).

50 Θέτις. Cf. Eur. Andr. 16 Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας | ἐγγυχορὰ ναίω πεδί, ἐν' ἡ θαλασσία | Πηλεΐ ξυνώκει χωρίς ἀνθρώπων Θέτις | φεύγουσ' ὁμιλον· Θεσσαλὸς δὲ νιν λεῶς | Θετίδειον αὐδᾷ θεᾶς χάριν νυμφευμάτων. One Schol. says that the Θετίδειον was a ιερὸν at Φθία. Strabo places it close to Pharsalos. Both may be right, as each town may have boasted one.

51 διαπρυσία It is clear, in spite of editors (who render 'celebrated,' *late patens*, εἰς δὲ διεπερῶμεν), that διαπρυσία simply means 'from end to end,' 'right through,' an adverbial adjective akin to διαπρό. It is explained by Δωδώνῃθεν ... πρὸς Ἴόνιον πύρον. For the interpretation we must compare Eur. Andr. 1247 βασιλέα δ' ἐκ τοῦδε χρῆ | ἄλλον δι' ἄλλου διαπερᾶν Μολοσσίων —referring to the same subject, so that Euripides would seem to be paraphrasing this passage of Pindar. Unfortunately scholars are not at one as to this use of

- 4 βουβόται τόθι πρῶνες ἔξοχοι κατάκεινται 85
 5 Δωδῶναθεν ἀρχόμενοι πρὸς Ἴόνιον πόρον.
 6 Παλίου δὲ πὰρ ποδὶ λατρείαν Ἰαωλκὸν
 55 7 πολεμίᾳ χερὶ προσταπῶν 90
 8 Πηλεὺς παρέδωκεν Αἰμόνεσσιν,
 Στρ. η΄.
 1 δάμαρτος Ἰππολύτας Ἀκάστου δολίαις
 2 τέχναισι χρησάμενος.

διαπερᾶν. Hermann, followed by Paley, reads *Μολοσσίας* as gen. after *βασιλέα*, taking *διαπερᾶν* = *διατελεῖν*, *διάγειν*, Pflugk explains the vulg. *per Molossorum fines regnare*, which is nearly right. The word *διαπερᾶν* with a word signifying city or country as object seems to be used only with a deity or a king as subject.

52 πρῶνες Cf. Bacchyl. 5. 65 —67 *οἳ τε φύλλ' ἄνεμος* | *Ἰδας ἀνὰ μηλοβότους* | *πρῶνας ἀργηστὰς δότει*. ἔξοχοι Qualifies *βουβόται* 'unrivalled as pasturage for cattle.' Note the absurd echo *ἐξοχώτατα* v. 92 from *ἐξοχοι κατὰ*-. The southerly spurs of the mountain range which runs from Pindus (Lat. 39° 54') to the Acroceraunian promontory may be appropriately called *πρῶνες*. The general tendency of the slopes which extend therefrom is towards south-west by south. By the *Ἴόνιον πόρον* Pindar means the sea between the islands and the coast of Epeiros rather than the whole sea between Italy and Greece. For the subject cf. N. 7. 64. The cattle of Epeiros are celebrated by Aristotle, Varro, Columella, Ælian, while Pliny says, *in nostro orbe Epiroticis (vubus) laus maxima*, *Nat. Hist.* 8. 70. *κατάκεινται* 'Slope down.' Cf. Hor. *Od.* 1. 17. 11 *Ūsticæ cubantis*, Lucr. 4. 517, Theokr. 13. 40 *ἡμένω ἐν χώρῳ*. *λατρείαν* Schmid *λατρίαν*

construed with *παρέδωκεν*, making a very awkward order. As to metre the -*ei*- of *λατρείαν* may be scanned as short, and also in its position an irrational long syllable is admissible.

55 προσταπῶν Takes here a double acc.: 'having turned Iólkos to subjection with hostile violence.' Mommsen explains "*terram hostili manu advertere (admovere)*," comparing O. 1. 22 *κράτει προσέμιξε δεσπότην*. Other scholars alter or render intransitively 'having approached.' None of the proposed constructions have due support, therefore simplicity is the chief test. If the double acc. be objectionable the alteration *λατρεία* is the best alternative. For such hiatus cf. O. and P. p. xxxi. The exploit is mentioned N. 3. 34. For the construction of the elements of the compound, which is here retained with the compound, cf. I. 3. 10 *πρὸς εὐφροσύναν τρέψαι γλυκείαν* | ἦτορ.

56 Αἰμόνεσσιν 'Thessalians.' Akastos was the last Minyan king of Iólkos.

58 χρησάμενος The Schol. explains the text *eis πρόφασιν ἀποχρησάμενος*. It is usually rendered 'having experienced,' though the examples given are not quite parallel, as the dative substantives belong to the subject, not, as here, to another person; e.g. *δυσπραγίαις*,

- 3 τῇ δαιδάλῳ δὲ μαχαίρᾳ φύτενέ φοι θάνατον 95
 10 4 ἐκ λόχου Πελῖαο παῖς· ἄλαλκε δὲ Χείρων,
 5 καὶ τὸ μόρσιμον Διόθεν πεπρωμένον ἔκφερεν· 100
 6 πῦρ δὲ παγκρατὲς θρασυμαχάνων τε λεόντων
 7 δυνχας ὀξυτάτους ἀκμᾶν
 8 τε δεινотάτων σχάσαις ὀδόντων

Στρ. θʹ.

- 15 1 ἔγαμεν ὑψιθρόνων μίαν Νηρεῖδων, 105
 2 εἶδεν δ' εὐκυκλον ἔδραν,

τόχῳ, ξυντοχίᾳ, ξυνφόρᾳ. Aesch. Ag. 953 ἐκὼν γὰρ οὐδεὶς δουλίῳ χρῆται ἑνὶ γῶ comes nearer. Triclinius reports a v. l. χωσάμενος. Bergk proposes τέχνας χαρασσάμενος (which ought to belong to a form χαράω, but looks like a slip for χαρασάμενος).

50 δαιδάλῳ Didymos' correction for Δαιδάλου which Bergk defends on the ground that Δαίδαλος is identical with Hēphaestōs, comparing Eur. Herc. Fur. 470 ἐς δεξιῶν δὲ σὴν ἀλεξητήριον | ξύλον καθιεῖ, Δαιδάλου ψευδῇ δόσω (Hermann, καθιεῖ δαίδαλον &c.), Millin, Gall. Myth. 13. 48 and Diodōr. Sic. 4. 14, where it is stated that Hēphaestōs gave Hēraklēs a club and breastplate. μαχαίρᾳ If we are to follow the passage quoted by the Schol. from Hēsiod, 'by his sword' here = 'by hiding his sword,' but ἐκ λόχου shows that Pindar followed another version of the myth. The verses quoted from Hēs. run ἦδε δὲ οἱ κατὰ θυμὸν ἀρίστη φαίνεται βουλὴ | αὐτὸν μὲν σκέσθαι, κρύψας δ' ἀδόκητα μάχαιραν | καλὴν, ἣν οἱ ἔτευξε περικλυτὸς Ἀμφιγυήεις· | ὥς τὴν μαστεύων οἷος κατὰ Πήλιον αἰπὺ | αἰψ' ὑπὸ Κενταύροισιν δρεσκίβοισι δαμῆτο. However when he got possession of the sword he may have changed his mind. Euripides, Troad. 1127, says that Akastos ousted Pēleus

from Phthia or Iōlkos (ἐκβέβληκεν χθονός), a passage not necessarily at variance with Pindar's account, for Akastos may have survived the conquest of Iōlkos and have disturbed Pēleus in his old age. Apollodōros, 3. 13. 3.

60 ἐκ λόχ. For ἐκ 'by means of' cf. Soph. Phil. 88 ἔφην γὰρ οὐδὲν ἐκ τέχνης πράσσειν κακῆς and Jebb's note.

61 ἔκφερεν Generally taken as active, but the imperfect tense shows that τὸ μόρσιμον is the subject. Cf. Soph. Oed. Col. 1424, ὁρᾷς τὰ τοῦδ' ὄν ὡς ἐς ὄρθον ἐκφέρει μαντεύμαθ'. That the agent was neither Pēleus nor Cheiron is suggested by vv. 41—43 from which πεπρωμένον is a significant echo. It is clearly implied that Cheiron was an instrument of the fate ordained by Zeus.

62 θρασυμ. Text Hermann; mss. θρασυμαχάν.

64 σχάσαις Lit. 'having caused to become relaxed,' 'having abated,' 'having subdued.' Cf. Bacchyl. 17. 120 Κνωσίῳ | ἔσχα-σεν στραταγέταν.

66 εὐκυκλον ἔδραν 'Seats fairly ranged in a circle.' Cf. P. 3. 94 καὶ Κρόνου παῖδας βασιλῆας ἴδον (Pēleus and Kadmos at their respective marriages) χρυσταῖς ἐν ἔδ-ραις ἔδνα τε δέξαντο. N. 10. 1.

- 3 τὰς οὐρανοῦ βασιλῆες πόντου τ' ἐφεζόμενοι
 4 δῶρα καὶ κράτος ἐξέφαναν ἐς γένος αὐτῶ. 110
 5 Γαδείρων τὸ πρὸς ζόφον οὐ περατόν· ἀπότηρε
 70 6 αὐτὶς Εὐρωπὴν ποτὶ χέρσον ἔντεα ναός· 115
 7 ἄπορα γὰρ λόγον Αἰακοῦ
 8 παίδων τὸν ἅπαντά μοι διελθεῖν.

Στρ. ι'.

- 1 Θεανδρίδαισι δ' ἀεξυγίων ἀέθλων
 2 κάρυξ ἐτοῖμος ἔβαν 120
 75 3 Οὐλυμπία τε καὶ Ἴσθμοι Νεμέα τε συνθέμενος,
 4 ἔνθα πείραν ἔχοντες οἵκαδε κλυτοκάρπων
 5 οὐ νέοντ' ἄνευ στεφάνων, πάτραν ἔν' ἀκούομεν, 125
 6 Τιμάσαρχε, τεὰν ἐπινικίοισιν αἰοδαῖς
 7 πρόπολον ἔμμεναι. εἰ δέ τοι

67 τὰς For gen. I. and S. cites Apoll. Rh. 3. 1001, and cp. Soph. Phil. 1124 θινὸς ἐφήμενος.

68 δῶρα καὶ κρ. Gifts of sovereignty; ἐς γένος 'for all his race'; ἐς= 'to the limit or extent of' (or merely 'in relation to.' Cf. Eur. Orest. 101). ἐξέφ. 'Declared,' 'conferred by revelation of their will.' Mr Bury's ἐξέφαναν gives a far more "doubtful expression" than the text. It could not mean "planned" but must mean "completed," cf. v. 44. ἐς γένος Best mss. read γενεάς, probably from a gloss explaining that the phrase meant 'for consecutive generations.' The Schol. clearly read ἐγγενές, so Bury.

αὐτῶ 'His.' Cf. O. 1. 65, N. 7. 22.

69 Γαδείρων The gen. is governed by πρὸς ζόφον. For sentiment cf. O. 3. 44, N. 3. 21, I. 3. 55 ff., 5. 12. The poet has reached the extreme limit of mythical digression.

71 ἄπορα For the plur. cf. N. 8. 4, O. 1. 52, P. 1. 34, Archil. 64

[40] οὐ γὰρ ἐσθλὰ κατθανοῦσι κερομέων ἐπ' ἀνδράσιν, *de mortuis nil nisi bonum*, Aristoph. Acharn. 1079 οὐ δεινὰ μὴ 'ξεῖναί με μὴδ' ἐορδάσαι;

74 ἔβαν See O. 9. 83, 13. 97.

75 τε καὶ Couple Olympia to the class of less famous places. The second τε couples the two members of the said class. Or else two past victories are coupled by καὶ, past and present by τε...τε. For particles cf. v. 9 *supra*. The datives depend on ἀέθλων. συνθ. 'As I engaged.' Cf. P. 11. 41 εἰ μισθοῖο συνέθεν παρέχων | φωνὰν ὑπάγγυρον.

76 πείραν ἔχοντες Rightly Dissen 'whenever they contend,' 'sustain a trial.'

77 ἐν Refers to οἵκαδε.

79 πρόπολον 'Much concerned with,' as furnishing many victors. Müller, as cultivators of lyric poetry and music, Dissen, as providing choruses. τοι This particle leads up to the impressive asyndeton v. 85 *infra* or v. 82. It emphasises the whole sentence.

30 8 μάτρω μ' ἔτι Καλλικλεῖ κελεύεις

Στρ. ια'.

1 στάλαν θέμεν Παρίου λίθου λευκοτέραν· 130

2 ὁ χρυσὸς ἐφόμενος

3 αὐγὰς ἔδειξεν ἀπάσας, ὕμνος δὲ τῶν ἀγαθῶν 135

4 ἐργμάτων βασιλεύσιν ἰσοδαίμονα τεύχει

35 5 φῶτα· κείνος ἀμφ' Ἀχέροντι ναιετάων ἐμὰν

6 γλώσσαν εὐρέτω κελαδῆτιν, Ὀρσοτριάϊνα 140

7 ἔν' ἐν ἀγῶνι βαρυκτύπου

8 θάλησε Κορινθίοις σελίνους·

Στρ. ιβ'.

1 τὸν Εὐφάνης ἐθέλων γεραιὸς προπάτωρ 145

90 2 ὁ σὸς <διδάσκετο> παῖ.

81 Cf. N. 8. 47. The substitution of this phrase for ὕμνον anticipates an apodosis.

82 ἐφόμενος 'While being refined.' From ὁ χρυσὸς το φῶτα is a virtual parenthesis (the asyndeton being noteworthy), amplifying the general notion of στάλαν Παρίου λίθου λευκοτέραν. Perhaps grammatically the effect of minstrelsy in general (illustrated by a simile introduced parathetically, cf. O. and P. p. xxiii) is made a false apodosis (cf. P. 11. 41—45), followed abruptly by the true apodosis, κείνος εὐρέτω, κ.τ.λ., added to express the promise of the celebration asked for, which is implied in the preceding general statement, ὕμνος...τεύχει φῶτα. It should be observed that this simile is drawn from molten gold.

88 δάσας 'All.' The strong ἀπᾶς. is used because the rays keep changing color.

84 ἐργμ. Cf. v. 8. βασιλ. E.g., of course the royal Aeakidae. ἰσοδ. Perhaps βασιλεῦσι ἰσοδ. is right. βασιλεύσιν Especially the Aeacid kings mentioned above. Cf. for idea O. 1. 113 ἐπ' ἄλλοις δ' ἄλλοι

μεγάλοι· τὸ δ' ἔσχατον κορυφούται | βασιλεῦσι.

86 εὐρέτω 'Become aware that.' Cf. for sentiment O. 8. 77 sqq., 14. 19.

87 ἐν' 'Here on earth where,' or, with Dissen, 'at the Isthmos where.' Bergk reads ἐνεκ'.

88 θάλησε 'He burst into bloom.' The word must not be applied literally to σελίνους, for the Isthmian crown was of withered (ξηρά) parsley. For the phrase cf. O. 9. 16 θάλλει δ' ἀρεταῖσι.

89 ἰθὺλον Implying 'as an amateur without fee.' προπάτωρ I.e. ματροπάτωρ. See the following scheme.

Euphanes
Timokritos — Δ — Kallikles

Timásarchos
(the subject of the ode).

90 διδάσκετο mss. the impossible δέλσεται. In old uncials Σ is like Ε and Κ like ΙΣ, so that ACKET is very like AEICET which I take to be a corruption of the remains of a mutilated

- 3 ἄλλοισι δ' ἄλικες ἄλλοι· τὰ δ', αὐτὸς <ὄν κε> τύχη,
 4 ἔλπεταί τις ἕκαστος ἐξοχώτατα φάσθαι. 150
 5 οἶον αἰνέων κε Μελησίαν ἔριδα στρέφοι,
 6 ῥήματα πλέκων, ἀπάλαιστος ἐν λόγῳ ἔλκειν,
 95 7 μαλακὰ μὲν φρονέων ἐσλοῖς, 155
 8 τραχὺς δὲ παλιγκότοις ἔφεδρος.

ΔΙΔΑΚΤΙΚΕΤ. Euphanes was an amateur (ἐθέλων) trainer. This assumption gives point to *vv.* 91, 92. Perhaps a gloss ἦσκει helped the change of διδάσκειτο. I hold that δάσκειτο (δι- having dropped out) was mistaken for δ' δέσκειτο and corrected (?) to δέσεται.

91 ἄλλοισι δ' ἄλικες ἄλλοι. Von Leutsch suggests that the poet is thinking of the proverb ἤλιξ ἤλικα ἔρπει, said to be derived from *Od.* 17. 218. [Mezger.] ὄν κε τύχη *mss.* ὦν τις τύχη. The intolerable *τις* ousted *κε* and a gloss ὦν ousted ὄν. The emendation gives emphasis to αὐτός. It seems that, as has been suggested, Euphanes had trained Kallikles, and the poet apologises for saying little about it and going on to praise Melésias.

92 ἔλπεται. Cf. N. 7. 20.

93 οἶον, κ.τ.λ. 'For instance, were one to sing Melésias' praises one would twist about (his theme of) the struggle, locking together phrases, hard to stir from his position in recital.' Aristarchos read *οἶον* and *ἐριδας*. In this signal instance of Pindar's tendency to make his metaphors appropriate to the contest in which the person whom he is celebrating was victorious, *στρέφοι* alludes to the general turning and twisting of a wrestler's whole body, *πλέκων* to the interlacing of his limbs with his opponent's (see the group of *Lottatori* (Florence, Uffizi) of which there is a cast in the Fitzwilliam

Museum), *ἔλκειν* is a more general term for the endeavor to move or bear down the adversary by tugging at him. The subject of *στρέφοι* is the object of *ἔλκειν*. For the technical use cf. *Il.* 23. 714 *τετρίγει δ' ἄρα νῶτα, θρασειάων ἀπὸ χειρῶν | ἐλκόμενα στερεῶς*, *Hés. Scut. Herc.* 302 *ἐμάχοντο πύξ τε καὶ ἐλκηδών*. For the appropriate metaphor cf. *O.* 8. 24 *διακρίναι δυσπαλές*, *O.* 6. 22, N. 1. 7, 7. 70—72, I. 2. 2. For the infinitive *ἔλκειν* cf. *O.* 8. 24, 7. 25, N. 3. 30. For the trainer Melésias cf. *O.* 8. 54 *sqq.*, N. 6. 66 to the end. From the trainer receiving such prominent honor as the theme of the conclusion in N. 4 and 6 one may perhaps infer that he engaged the poet to celebrate a pupil on both occasions, cf. *P.* 4 *Introd.*

95 Cf. *O.* 3. 17 *πιστὰ φρονέων*, but especially *P.* 8. 82 *τέττασι δ' ἐμπετες ὑψόθεν | σωματέσσι κακὰ φρονέων*, of a wrestler. *ἐσλοῖς* 'The noble,' *i.e.* here, victors and meritorious competitors in games.

96 παλιγκότοις 'Their malicious enemies.' It may be inferred from the last lines being devoted to enemies that Timásarchos' victory was not altogether popular, cf. *vv.* 36—41. **ἔφεδρος** For the meaning of the term cf. *O.* 8. 68. It simply means the man who 'draws a by' where an odd number of competitors are matched in pairs. Here Melésias and his resentful rivals are paired, but Euphanes is ready to take up his quarrel.

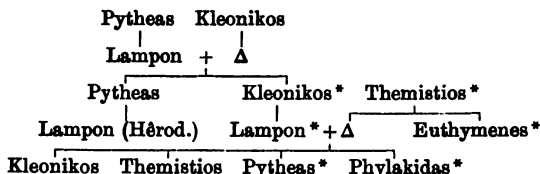
NEMEA V.

ON THE VICTORY OF PYTHEAS OF AEGINA IN THE BOYS' PANKRATION.

INTRODUCTION.

PYTHEAS, son of Lampon, was the elder of two brothers, who were both pancratiasts, the younger of whom Phylakidas won the victories commemorated in I. 4 (B.C. 482), and I. 5 (B.C. 480). The elder brother's Nemean victory was earlier. They belonged to the noble *παῖρα* of the Psalychidae of Aegina (I. 5. 63). Their father Lampon was son of Kleonikos (I. 5. 16), and was perhaps cousin to that ingenuous creature *Λάμπων ὁ Πύθεω, Αἰγυνηρέων τὰ πρῶτα* (Hérod. 9. 78), who wished Pausanias to increase his fame by impaling Mardonios. Critics are cruel enough to make these two Lampons *probably* identical, either Pytheas (Don.) or Kleonikos (Müller) being Lampon's natural father, the other his adoptive father, or else Kleonikos being a second name given to Lampon's father Pytheas. However we know that cousins did sometimes bear the same name, and the name of the victor Pytheas is no proof that his grandfather was Pytheas. If he were not the eldest son he would be more likely to be named after another senior member of the family than after his grandfather. So that the identity of Hérodotos' and Pindar's Lampon is not more than possible.

The following stemma, mostly hypothetical, shows how, according to the *Attic* habits of Nomenclature, the victor might get his name, without his father having been adoptive.



The names marked with a star are mentioned by Pindar.

The exact responsion of *σεμλάν Θέτω*, v. 25, to *Νηρηίδων*, v. 7, is effective, but the tautometric recurrences *τέκτ-* v. 49, *τίκτ'* v. 13, *μηκέ-* v. 50, *μή κε-* v. 14, *-αρτο-* vv. 25, 1, *-αλ-* vv. 2, 20, *-αἰ δ-* vv. 7, 1, *μὲν ἀραρεν* v. 44, *ἐγέραιρεν* v. 8, have no poetic significance.

There cannot be any intentional reference to *πίτταν* v. 11 in *πίττων* v. 42, as in origin and meaning the two verbs are quite distinct, while the neighbourhood of *ιστία* to *Θεμιστίων* vv. 50, 51, is a mere coincidence; but *οἱκοι τ' ἐκράτει* | *Νίσου τ' ἐν εὐαγκεῖ λόφῳ* vv. 45, 46 clearly refers back to *τὸ δ' Ἀγλινῶ...* *Νίκας ἐν ἀγκώνεσσι*. The three verses which close the ode echo the last three verses of the first strophe with *νικ- παγκρατιστο- στεφανο- -ανθα-* recurring, and the blooms of the Graces' songs recall song proclaiming the victor's bloom of youth; while the fame celebrated in songs of victory is contrasted with *τὸ σιγᾶν*, rendered wise by crime, of the end of the first epode, and moreover the bliss of dwelling near *προθύροισιν Αἰδάκων* (cf. vv. 8, 9) is contrasted with the doom of banishment from Oenône (v. 16). Hence we detect an allusion to youth reared in Oenône in *οὐδάνθας ὀπώραν* v. 6. The end of the second strophe recalls the end of the first, and connects the epinician songs of Pytheas with the transcendent privilege granted to Pêleus and Telamon (vv. 23 ff.). The alliteration with initial *π* is noteworthy, especially vv. 21, 22, cf. N. 4. 54—56. The ode is instinct with the idea of song wafted on sea-breezes.

This ode is particularly easy of general comprehension. From mention of the victor the poet passes rapidly to the myth of Pêleus, which illustrates *inter alia* the saw that 'truth is not always to be told'; a maxim which applies more or less to every family and to most individuals. Still there might be a reference to the discredit attaching to the family from the notoriety of the *ἀνοσιότατος λόγος* of Lampon, son of Pytheas, or to some other specific family skeleton. The last fifteen lines are devoted to the illustration of the poet's favorite theory that excellence is hereditary, in this case through the mother chiefly. This victory is also celebrated by Bacchylides, 13, who deals with the prowess of Ajax.

The compounds *εὐαγκής*, *δρωεφής* are only found in this ode.

The mode is Lydo-Dorian, the metre dactylo-epitritic. The metrical phrases, represented as in N. 1, are arranged as follows, the strophe forming an antithetic mesodic period. The mesode is *B. | C. B'* of *vv.* 2, 3.

1. - : *C'. C. A. B'*.
2. *A. A* . B.*
3. *C. B'.*
4. - : *B. B† . B' (= A A' of v. 2).*
5. - : *B. A' (= A B' of v. 1).*
6. - : *C† . C.*

The epode is probably not intentionally symmetrical, though two symmetrical periods can be assumed. The first three verses contain the same number of feet as the last three, *viz.* 21.

1. ≡ : *A || C.*
2. *A || C § . B.*
3. - : *A || C.*
4. - : *B. - - - | - . A. B.*
5. - : *A. B'.*
6. *B. - - - . A. B.*

ANALYSIS.

vv.

- 1—6. The poet is not a maker of motionless statues, but his song travels by every craft to tell of Pytheas' victory.
- 7, 8. He did honor to the Aeakidae and Aegina.
- 9—13. For which Pêleus, Telamon and Phôkos effectually prayed to Zeus Hellénios.

* Caesura before the last (short) syllable. In *v.* 10 the thesis of the fourth foot is resolved.

† Caesura before last syllable.

‡ Incisio answering to the syncope of the fourth foot of *v.* 1.

|| Incisio.

§ Incisio in the middle. The thesis of the second foot of *vv.* 6, 12 is resolved.

vv.

- 14—17. The poet hesitates to say why Pêleus and Telamon left Aegina. Truth is not always to be told.
 18. And silence is often the truest wisdom.
 19—21. The poet is equal to uttering the high praises of the Aeakidae for wealth, athletics and war.
 22—39. For them the Muses sang of the temptation of Pêleus and his marriage with Thetis.
 40—42. Family destiny decides as to achievements.
 43—47. The victor's maternal uncle was a victor.
 48, 49. Acknowledgment of the services of the trainer Menandros.
 50—end. The victor's maternal grandfather was a victor at Epidauros in both boxing and the pankration.

Στρ. α'.

- 1 Οὐκ ἀνδριαντοποιός εἰμ', ὅσ' ἐλινύσσοντα φεργάζεσθαι
 ἀγάλματ' ἐπ' αὐτὰς βαθμίδος
 2 ἐσταότ'· ἀλλ' ἐπὶ πάσας ὀλκάδος ἐν τ' ἀκάτῳ, γλυκεῖ'
 αἰοιδά,
 3 στεῖχ' ἀπ' Αἰγίνας, διαγγέλλοις', ὅτι

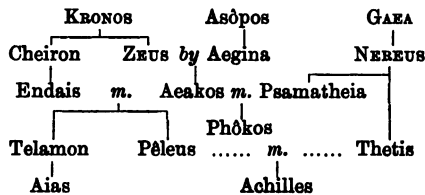
1 From this passage Horace is said to have got his *exegi monumentum aere perennius* (*Od.* 3. 30. 1). *ἐλινύσσοντα*. Cf. *I.* 2. 46. Inferior mss. read *ἐλινύσσοντα*. Editors needlessly insert μ' after it. But *ἐργάζεσθαι* properly has an initial *f*. An allusion to statuary was peculiarly appropriate in Aegina at this period, as Mezger remarks, quoting Schelling. Then *Onátas* was flourishing. *αὐτὰς* According to Dissen = *τὰς αὐτὰς*, cf. *αὐτὰ κέλευθα*, *Il.* 12. 225 *αὐτὴν ὁδόν*, *Od.* 10. 263. Add *Od.* 8. 107, 16. 138. The sense is rather 'on the base and nowhere else,' cf. the use of *ipse*, *Ter. And.* 5. 6. 10 *in tempore ipso mi aduenis*, 'at the exact time.' The idiom is confined to *time* in Latin and,

generally at least, has reference to *space* in (non-Attic) Greek. Perhaps *θεὸς αὐτὸς* | *ὅς*, *Od.* 4. 181, is an instance of the use of *αὐτὸς* = *idem*, as Cookesley suggests; but—'that god (and none other) who'—is a more forcible rendering.

2 *ἐπὶ...ἐν* Just as we say *on a ship* but *in a boat*. *ὀλκάδος* From *ω* of *ἐλκω*; orig. a towed raft, afterwards, as here, a vessel of burden, a merchant ship. *ἀκάτῳ* A vessel of light draught for carrying passengers, troops, &c.

3 *στεῖχ'* Only used of a voyage, I believe, here and *Il.* 2. 287 *στελχόμενος ἀπ' Ἀργεὸς ἰκποβότοιο*, but cf. *I.* 5. 21 *τὰνδ' ἐπιστελχοντα νᾶσον*. Pindar means that travellers from Aegina will mention or even

- 2 Αἰακίδας ἐγέραιρεν ματρόπολιν τε, φίλαν ξένων ἄρου-
 ραν· 15
 3 τάν ποτ' εὐανδρόν τε καὶ ναυσικλυτὰν
 10 4 θέσσαντο, παρ βωμόν πατέρος Ἑλλανίου
 5 στάντες, πίνταν τ' εἰς αἰθέρα χεῖρας ἀμᾶ 20
 6 Ἐνδαΐδος ἀργινῶτες υἱοὶ καὶ βία Φώκου κρέοντος,



8 φίλαν ξένων ἀρουραν Cf. P. 3. 5 νόον ἀνδρῶν φίλον. Here φίλ. ἀρ. go together to make up one idea, 'favorite-resort.'

9 ναυσ. Cf. O. 6. 9 ἀκινδυνὸν δ' ἀρεταὶ | οὐτε παρ' ἀνδράσιν οὐτ' ἐν ναυσὶ κοίλαις | τίμαι, where as here ἀνδρες seem to be warrior landmen. For ναυσικλυτὰν cf. N. 3. 2 πολυξέναν, 7. 88 ἀμέρα.

10 θέσσαντο 'Prayed effectually.' For construction cf. P. 8. 71 θεῶν ἐπιν | ἀφθιτον αἰτέω. [The Schol. here translates it: ἠθξαντο. It bears the same sense in Apoll. Rhod. 1. 824 οἱ δ' ἄρα θεσσάμενοι παίδων γένος, ὅσων ἐλείπτο, where the Schol. says: ἐξ αἰτήσεως ἀναλαβόντες, αἰτήσαντες. Θέσσαισθαι γὰρ τὸ αἰτῆσαι καὶ ἰκετεῦσαι. καὶ Ἡσίοδος: θεσσάμενος γενεὴν Κλεοδαίου κυδαλλίμοιο. καὶ Ἀρχιλόχος: πολλὰ δ' εὐπλοκάμου πολιῆς ἁλὸς ἐν πελάγεσσι θεσσάμενοι γλυκερὸν νόστον. Don.] As far as usage goes θέσσαισθαι = impetrasse, 'to get ordained (appointed) for one' (θέσσεσθαι, 'to be for getting ordained (appointed) for one'). Kallimachos' πολύθεστος

(Dem. 48 τέκνον ἐλίνυσον, τέκνον πολύθεστε τοκεύσι) looks like a coined correlative to ἀπόθεστος, or as if it meant *multa impetrans*. For Πασιθέη, not 'die allbegehrte,' but 'ordaining (ordering) for all,' cf. Πασιτέλης. παρ βωμόν Cf. P. 3. 78, 4. 74 (μάντευμα) παρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος. Cf. Madv. § 75. With acc. παρὰ denotes not only *motion* beside, but *extension* beside. Ἑλλανίου There was a temple of Zeus Hellenios in Aegina said to have been built by the Myrmidons.

11 πίνταν For ἐπίντασαν. From πίντημ*, an assumed by-form of πετάννυμ. Homer has the forms Il. πίνναντο, Od. 11. 391 πιντὰς εἰς ἐμέ χεῖρας.

12 ἀργιν. vi. Peleus and Telamon; 'mighty prince Phōkos,' their half-brother whom they slew, being the son of the Nereid Psamatheia. Endais, Aeakos' wife, was daughter of Cheiron. For the slaughter of Phōkos cf. Apollodōros 3. 12. 6, Paus. 2. 29. 7. Bacchyl. uses the Homeric ἀργινῶτες four times.

Ἔπ. α'.

- α ὁ τῆς θεοῦ, ὃν Ψαμάθεια τίκτ' ἐπὶ ῥηγμῖνι πόντου.
 β αἰδέομαι μέγα φειπεῖν ἐν δίκῃ τε μὴ κεκινδυνευμένον, 25
 15 γ πῶς δὴ λίπον εὐκλέα νᾶσον, καὶ τίς ἄνδρας ἀλκίμους
 δ δαίμων ἀπ' Οἰνῶνας ἔλασεν. στάσομαι· οὐ τοι ἅπασα
 κερδίων 30
 ε φαίνουσα πρόσωπον ἀλάθει' ἀτρεκής·
 ς καὶ τὸ σιγᾶν πολλάκις ἐστὶ σοφώτατον ἀνθρώπῳ νοῆσαι.
 Στρ. β'.
 1 εἰ δ' ὄλβον ἢ χειρῶν βίαν ἢ σιδαρίταν ἐπαινήσαι
 πόλεμον δεδόκηται, μακρά μοι 35
 20 ζ αὐτόθεν ἄλμαθ' ὑποσκάπτοι τις· ἔχω γονάτων ἐλαφρόν
 ὀρμάν·

14 ἐν δίκῃ Cf. O. 6. 12 for this adverbial phrase. μὴ The generic μὴ has been too much for Hermann, Hartung, Bergk, and Bury, 'a great venture, and such as is not undertaken upon just grounds.' The δὴ of the next verse introduces as much of the particular case as the poet is disposed to treat.

16 ἀπ' Οἴν. So mss.; ἀπουνώσας, old editions. κερδίων Cf. I. 7.

14. στάσομαι Cf. O. 1. 52. οὐ τοι, κ.τ.λ. 'Verily it is not in every case (cf. O. 9. 100 τὸ δὲ φῦλ κράτιστον ἅπαν, O. 11. 82) better that exact truth should unveil her face.' For construction cf. O. 9. 103 ἀνευ δὲ θεοῦ σεσιγαμένον | οὐ σκαϊότερον χρῆμ' ἔκαστον—and my note.

18 νοῆσαι For inf. cf. O. 7. 25 τοῦτο δ' ἀμάχανον εὐρεῖν, | ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν, N. 3. 30.

19 δεδόκηται Rare form for δέδοκται. Cf. Curtius, *Greek Verb* (*Trans.*), p. 262, Hêrod. 7. 16.

20 αὐτόθεν Interpolated mss. δ' αὐτόθεν, Böckh, Bergk δὴ αὐτόθεν.

'From this point,'—as βατήρ (ἀρχὴ τοῦ τῶν πεντάθλων σκάμματος, Hesychn.). From this notice and our μακρὰ ἄλματα (=σκάμματα) we may infer that the trench was dug along the length of the leap for the leapers to jump into. It was said to have been originally fifty feet long, and Phayllos of Krotdna was said to have jumped nearly five feet beyond it at Delphi. In the North of England a hop-two-steps-and-a-jump is called 'a jump.' Eustathios cites the inscription on his statue, πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φαίυλος | ὁσκειυσεν δ' ἑκατὸν πέντ' ἀπολειπομένων. Cf. Schol. on Lucian *Ad Somn.* 6 τῶν πρὸ αὐτοῦ σκαπτόντων ν' πόδας καὶ τούτους πηδώντων ὁ ὑπὲρ τούδ' ν' πάνυ ἐπήδησεν. Whether the σκάμματα was an actual trench or only a strip of soil loosened with the spade, as in the English long jump, it is hard to say. Flavius Philostratus speaks of the danger of hurting the limbs in the leaping match. It is obvious that the distance of the leap was measured along a given direction; but that there

3 καὶ πέραν πόντοιο πάλλοντ' αἰετοί. 40
 4 πρόφρων δὲ καὶ κείνοις ᾄειδ' ἐν Παλίφ
 5 Μοισᾶν ὁ κάλλιστος χορός, ἐν δὲ μέσαις
 6 φόρμιγγ' Ἀπόλλων ἐπτάγλωσσον χρυσέφ πλάκτρφ
 διώκων

Ἄντ. β'.

25 ἰ ἀγείτο παντοίων νόμων· αἱ δὲ πρώτιστον μὲν ὕμνησαν
 Διὸς ἀρχόμεναι σεμνὰν Θέτιν 45

was a maximum limit of length is incredible. See my note on P. 1. 44, which applies as well to the leap as to the discus or javelin throwing. As for Hor. *Od.* 1. 8. 12 *saepe disco, saepe trans finem iaculo nobilis expedito*, the exercises of the *campus* are referred to, not regular games; again, the passing of the *finis* is a credit, not a disqualification. Phayllos and Chiōnis are said to have leaped beyond the *σκάμματα* (which Eustathios calls *collectively τὰ ἑσκαμμένα*, misunderstood by Philipp to mean marks of the several leaps, by Dissen to mean a transverse trench bounding the end of the leaping-ground). Their achievement does not appear to have been a disadvantage. Any official mark of distance would be for a warning to spectators and a guide to competitors, not a check on their performances, or else merely the boundary of the space which under ordinary circumstances was sufficient for the particular exercise. The Schol. on this passage of Pindar says ἡ δὲ μεταφορὰ ἀπὸ τῶν πεντάθλων· ἐκείνων γὰρ κατὰ τὸν ἀγῶνα πηδῶντων ὑποσκάπτεται βόθρος, ἐκάστων τὸ ἄλμα δεικνύς. It is not correct to make a distinction between this βόθρος and σκάμμα. The Schol. seems wrong in saying δεικνύς. *ἐλαφρόν Metri causa.* mss. *ἐλαφράν.* For termination cf.

N. 2. 14. *δρῦν* 'A spring.'

21 *πάλλοντ'* 'Shoot.' The context shows that the poet is thinking of a spring. The swift straight flight of the eagle may well be described as if it were the result of one impulse, like the flight of a stone or a javelin. Note the alliteration with π, cf. N. 4. 54—56.

22 84 Introduces the subjects just announced, beginning with *δλβος*, v. 19. καὶ κείνοις Bōckh. mss. *κἀκείνοις αἰδεῖται* II., cf. O. 11. 41, P. 3. 55, also τῶνδ' ἐκείνων τε (mss.), O. 6. 102. In O. 2. 99 καὶ κείνος ought to be read from late mss. The only case in Pindar where the ms. *ἐκεῖν* occurs without crasis of καὶ or elision of ε before it is in a corrupt fragment, No. 114 [102], from Clemens Alex. 'To them too,' as well as to Kadmos; cf. P. 3. 89, 90. Dr Sandys on Eur. *Bacch.* 877—881 quotes Theognis 15 Μοῖσαι καὶ Χάριτες κούραι Διὸς, αἱ ποτε Κάδμου | ἐς γάμον ἐλθοῦσαι, καλὸν δέισαι' ἔπος· | ὅττι καλὸν φίλον ἐστὶ, τὸ δ' οὐ καλὸν οὐ φίλον ἐστὶν and Plat. *Lysis* 216 c *κινδυνεύει κατὰ τὴν ἀρχαίαν παροιμίαν τὸ καλὸν φίλον εἶναι*. This saying might well be introduced into the account of Pélēus' honorable repulse of Hippolytē. *δαδ.* Graphio imperf., as also ἀγείτο below.

24 Cf. P. 1. 1.

25 Διὸς ἀρχ. Cf. N. 2. 3.

- 2 Πηλέα θ', ὥς τέ νιν ἀβρὰ Κρηθεῖς Ἰππολύτα δόλῳ
 πεδᾶσαι
 3 ἤθελε ξυνᾶνα Μαγνήτων σκοπὸν 50
 4 πείσαισ' ἀκοίταν ποικίλοις βουλευμασιν,
 5 ψεύσταν δὲ ποιητὸν συνέπαξε λόγον,
 30 6 ὥς ἄρα νυμφείας ἐπέιρα κείνος ἐν λέκτροις Ἀκάστου 55
 Ἐπ. β'.
 α εὐνᾶς· τὸ δ' ἐναντίον ἔσκεν· πολλὰ γάρ μιν παντὶ θυμῷ
 β παρφαμένα λιτάνευεν. τοῦ δ' *ἄρ'* ὀργὰν κνίζον
 αἰπεινοὶ λόγοι·
 γ εὐθύς δ' ἀπανάνατο νύμφαν, ξεινίου πατρὸς χόλον 60
 δ δείσαις· ὁ δ' ἐφράσθη κατένευσεν τέ φοι ὀρσινεφῆς ἐξ
 οὐρανοῦ
 35 ε Ζεὺς ἀθανάτων βασιλεύς, ὥστ' ἐν τάχει
 ς ποντιῶν χρυσалаκάτων τινα Νηρεῖδων πράξιν ἄκοιτιν,
 Στρ. γ'.
 ι γαμβρὸν Ποσειδάωνα πείσαις, ὃς Αἰγᾶθεν ποτὶ κλειτὰν
 θαμὰ νίσεται Ἴσθμὸν Δωρίαν·

27 ξυνᾶνα For ξυνάνα cf. P. 3. 48. 'Having beguiled by cunningly devised tales her husband, the king of the Magnètes, to be her accomplice,' not 'his friend.' Cf. Aesch. *Prom.* 559 ἔδνοις ἀγαγες Ἡσιόαν | πιθὼν δάμαρτα κουνόλεκτρον. For σκοπὸν cf. O. 1. 54, 6. 59, P. 3. 27.

28 ποικιλ. Cf. v. 42 for echo.

29 'For she concocted a lying fiction.'

30 ἄρα 'Forsooth,' 'as she said.' Cf. for ἄρα = ἄρα Soph. *El.* 1179 and Jebb's note.

31 εὐνᾶς 'Union,' cf. O. 7. 6, 9. 44, I. 7. 30.

32 παρφαμένα 'Trying to beguile him.' Cf. O. 7. 65, 66 θεῶν δ' ὄρκον μέγαν | μὴ παρφαμέν, 'utter an oath guilefully.' δ' ἄρ' Rauchenstein. mss. δὲ. αἰπεινοί

'Bold,' 'wanton'; uttered under influence of stupendous (αἰπύς, q.v.) passion. The combination of blameworthiness and loftiness occurs in Bacchyl. 13. 11 ὕβριος ὑψυλόου, Aesch. *Prom.* 18 τῆς ὀρθοβούλου Θέμιδος αἰπυμήτα παῖ, where the epithets are nearly correlatives. Lat. *praecipere*.

33 ξυν. πατ. Ζεὺς Ξένιος.

34 ὀρσινεφῆς Epithet of Zeus the thunderer, cf. O. 4. 1.

35 ὥστ' Cf. Thuk. 8. 86 ἐπαγγελλόμενοι ὥστε βοηθεῖν, Goodwin *M. and T.* § 588. Bender, 'to the effect that.'

36 ποντιῶν Heyne. mss. ποντιῶν. πράξιν 'That he (Peleus) would be requited with.' Cf. P. 2. 40. Of course πείσαις refers back to Zeus. Cf. I. 7. 27 for the myth.

37 γαμβρόν As husband of

- 2 ἔνθα μιν εὐφρονες ἴλαι σὺν καλάμοιο βοᾷ θεὸν δέκονται, 70
 3 καὶ σθένει γυίων ἐρίζοντι θρασεῖ.
 40 4 πότμος δὲ κρίνει συγγενῆς ἔργων περὶ
 5 πάντων. τὸ δ' Αἰγίνα θεοῦ, Εὐθύμενες, 75
 6 Νίκας ἐν ἀγκώνεσσι πίτνων ποικίλων ἔψαυσας ὕμνων.
 Ἀντ. γ.
 1 ἦτοι μεταίξαντα καὶ νῦν τεδν μάτρῳ σ' ἀγάλλει κείνος,
 ὀμόσπορον ἔρνος, Πυθέα. 80
 2 ἂ Νεμέα μὲν ἄραρεν μείς τ' ἐπιχώριος, ὃν φίλησ'
 Ἀπόλλων.

Amphitritē Poseidon was connected by marriage with the Nereids. Αἰγάθεν Probably the Achaean Aegae, cf. *Il.* 8. 203.

38 εὐφρονες ἴλαι 'Festive throngs.' Cf. N. 4. 1. Disson thinks Poseidon and the Isthmos are mentioned because Phylakidas was preparing to compete at the Isthmian games. For μιν...θεὸν cf. *Od.* 6. 48 ἢ μιν ἔγειρε Ναυσικάαν εὐπεπλον.

39 Especially in the pankration.

40 πότμος συγγενῆς Cf. I. 1. 40, P. 5. 16. 'The destiny that attends a man's race.'

41 Cookealey points out the exception to Monk's rule that θεός is not fem. with a proper name added, and compares *Soph. Antig.* 800 θεός Ἀφροδίτα. mss. θεᾶς. Note the position of Εὐθύμενες.

42 ποικίλ. An echo from v. 28. ἔψαυσας 'Thou didst hansom.' Euthymenes was a pankratiast; see I. 5. 60—62. Cf. I. 2. 26.

43 mss. read ἦ. μ. κ. ν. τεδς μάτρως ἀγάλλει κείνου ὁ ἔρνος Πυθέας, which is unintelligible. As Euthymenes is the principal theme of the preceding and succeeding sentences, he is presumably the subject of this parenthesis, and κείνου (or κείως), if sound, must

refer to him and not, as Mommsen suggests, to Pélous. Euthymenes, like Pélous and Telamon, has won victory and song, and so illustrates v. 40 πότμος κρίνει συγγενῆς ἔργων περὶ πάντων. Through his victorious uncle Pytheas is brought into kinship at once with victory, and with Pélous and Telamon. Render the text 'Verily for having hastened in the track of thy maternal uncle he is doing honor to thee, a scion sprung from the same seed,' i.e. from Themistios, another link between Pytheas and Pélous and Telamon. The superfluous indication of the meaning of μάτρῳ is an impressive reference to v. 40. Cf. πατροπάτορος ὁμαιμίου N. 6. 16. Donaldson's view that ἔθνος='blood relation' is untenable. The reading of μάτρῳ σ' as μάτρως would at once tend to the change of τεδν and κείνος. The change of ἔρνος may be independent, for if the ρ were illegible ἔθνος would be a natural guess.

44 ἄραρεν Cf. N. 3. 64. In Pindar ἄραρε means 'is connected with' in some way, 'fits,' 'suits.' Here Nemea 'comes next,' i.e. 'follows Ægina's lead' in being the scene of the second victory won by Euthymenes. Note the periphrasis for the Æginetan month

- 45 ³ ἄλικας δ' ἐλθόντας οἶκοι τ' ἐκράτει
 4 Νίσου τ' ἐν εὐαγκεί λόφῳ. χαίρω δ' ὅτι 85
 5 ἐσλοῖσι μάρναται πέρι πᾶσα πόλις.
 6 ἴσθι, γλυκεῖάν τοι Μενάνδρου σὺν τύχῃ μόχθων ἀμοιβάν
 Ἐπ. γ'.
 α ἐπαύρεο. χρῆ δ' ἀπ' Ἀθανᾶν τέκτον' ἀεθληταῖσιν
 ἔμμεν. 90
 50 β εἰ δὲ Θεμίστιον ἔκεις ὥστ' αἰδεῖν, μηκέτι ῥίγει· δίδοι
 γ φωνάν, ἀνὰ δ' ἰστία τείνον πρὸς ζυγὸν καρχασίου, |
 δ πύκταν τέ νιν καὶ παγκρατίου φθέγξαι ἐλεῖν Ἐπιδαύρῳ
 διπλόαν 95
 ε νικῶντ' ἀρετάν, προθύροισιν δ' Αἰακοῦ
 ς ἀνθέων ποιάεντα φέρειν στεφανώματα σὺν ξανθαῖς
 Χάρισιν.

Delphinios, April or May, when the Æginetan Delphinia or Hydrophoria and perhaps the Pythia at Megara were celebrated. ^{μᾶς}

τ' For μὲν...τε cf. O. 4. 15. The instances collected by Mr Bury tend to establish my explanation.

48 σὺν τύχῃ Cf. N. 4. 7, 6. 25. Menandros' aid was somehow secured by public effort.

50 Themistios was Euthymenes' father, the victor's maternal grandfather, according to the best explanations. For ἔκεις with acc. cf. Soph. Phil. 141. ^{μηκ. ῥίγει}

'Wax warm' in his praise. Dissen cites *frigeo* Cic. *ad fam.* 11. 13, *Verr.* 4. 25. ^{ἴσθι} For this imperative cf. O. and P. p. xxx; for the phrase cf. Eur. *Iph. in Taur.*

1161 δίδωμ' ἔπος τόδε.

51 'Set thy sails full.' For the metaphor cf. P. 1. 91 *ἔξει δ' ὥσπερ κυβερνάτας ἀνὴρ | ἰστίον ἀνεμύεν*. Dissen cites Plat. *Protag.* 338A.

53 ἀρετάν For the acc. cf. v. 5 *supra*. For the meaning 'victory,' 'glory,' cf. I. 1. 41. For the connexion of the Graces with victory cf. P. 6. 2, N. 9. 54, 10. 1. ^{προθύρ.} **Αἰακ.** Themistios had been victor at the Aeakeia, and his statue in the pronaos of the Aeakeion still bore 'crowns of grass and flowers.' Probably crowns of flowers bound with grass are intended. O. 7. 80 *μήλων κνισάεσσα πομπά* is obviously irrelevant. Note the present tense *φέρειν*, but the aorist *ἐλεῖν*.

N E M E A VI.

ON THE VICTORY OF ALKIMIDAS OF AEGINA IN THE BOYS' WRESTLING MATCH.

INTRODUCTION.

ALKIMIDAS, son of Theon, one of the clan of the Bassidae (*v.* 32), was trained by Melêsias of Athens, and therefore probably won before Ol. 80. 3, B.C. 458, about the same period as the victory celebrated in O. 8, gained by another pupil of Melêsias. The poet appears to have been engaged by the clan or Melêsias rather than by the victor himself. According to K. A. Müller the Bassidae were Heracleids. That the poet composed the ode at Aegina has been inferred from *τάνδε νᾶσον* (*v.* 48); but this is not conclusive, cf. P. 9. 91, O. 8. 25.

This ode, like N. 5, insists on hereditary excellence, *τὸ συγγενές* *v.* 8, and, like O. 8 and N. 4, celebrates the Athenian aleipta Melêsias. *Vv.* 48, 49 clearly echo—with *αἶσαν* heterometrically recurrent—*vv.* 13, 14.

The reinforced tautometric recurrence *μεθέπων* *vv.* 59, 13 is significant, suggesting that amid the praises of Aeakidae and Bassidae the poet is mainly concerned with the career of the victor Alkimidas; for *παῖς ἐν-αγώνιος ταύταν μεθέπων Διδθεὺς αἶσαν* is echoed by *μεθέπων διδυμον... τοῦτο γάρῳ ἐδχος ἀγώνων ἀπο*, so that we have four recurrences of which one is tautometric. The exact responsion of *Ποσειδάων* *v.* 42, to *Ἴσθμοί* *v.* 19, may be intentional. The exact responsion of *-νεί* *vv.* 38, 15 is curious.

The last two feet of the sixth verse with the seventh verse of the strophes and antistrophes have met with hard usage from scribes or grammarians. Critics have in most cases altered every place. My latest text, which is more conservative than that of my first edition, alters four places out of the six, *viz.* all except 'Αντ. β' and 'Αντ. γ'. Boeckh alters all except 'Αντ. β', and Bergk all except Στρ. α' (changing Στρ. β', 'Αντ. β'

seriously). It would only bewilder the student to record the various conjectures which have been propounded.

Bergk changes *τε πέφαντ'* to *πέφαντ'*. 'Αντ. α'.

εὐκλέα· παροιχ. to *εὐκλεᾶ· οίχ.* Στρ. β'.

ταύτας | *αἷμα πάτρας* to *τῶντοῦ* | *αἱματος.* 'Αντ. β'.

ἐμπεσ' 'Αχιλεὺς to 'Αχιλεὺς (*δεῖξε*).

καββάς to *καταβάς.* Στρ. γ'.

ἐπὶ ἑκοσι to *ἐπ' ἑκοσι.* 'Αντ. γ'.

For the resolution of the first syllable of the irrational choree in *ἐπέων*, 'Αχιλεὺς, and *v. 59 -ος ἔβαν* cf. *O. 11. 57, 105, N. 3. 14.*

The mode is Æolian; the metre logacædic.

STROPHE.

- 1 ∪ : — — | — ∪ | ∪ ∪ | — ∪ || — | ∪ ∪ ∪ | —]
 2 — ∪ | ∪ ∪ | — ∪ | — || — ∪ | — ∪ | ∪ ∪ | —]
 3 ∪ ∪ ∪ | ∪ ∪ | — | ∪ ∪ ∪ || ∪ ∪ | ∪ ∪ | ∪ ∪ | — ∧]
 4 ω : ∪ ∪ | ∪ ∪ | — | ∪ ∪ ∪ || — ∪ | — ∪ | — ∧]
 5 ω : — | ∪ ∪ | ∪ ∪ | —]
 6 — ∪ | ∪ ∪ | — || — | ∪ ∪ | — || ∪ ∪ ∪ | — ∪* || — ∪ | ∪ >]
 7 — | ∪ ∪ | ∪ ∪ | — ∪ || — ∪ | — ∧]

EPODE.

- 1 — ∪ | — | ∪ ∪ | ∪ ∪ | — | ∪ ∪ ∪ | —]
 2 — ∪ | ∪ ∪ ∪ | — ∪ | —]
 3 — | ∪ ∪ | ∪ ∪ | ∪ ∪ | — | ∪ ∪ | —]
 4 — ∪ | ∪ ∪ | ∪ ∪ | — ∪ | — ∧]
 5, 6 > : ∪ ∪ | — | ∪ ∪ | ∪ ∪ | — † ∞ || — ∪ | — ∧]
 7, 8 ∪ : — ∪ | — || — † ∞ | — | ∪ ∪ | — ∪ | — ∧]
 9 — | ∪ ∪ | ∪ ∪ | ∪ ∪ | — ∧]

Vv. 1—4 and *vv. 5—7* of the strophe form two periods, the first antithetic, of 7.8.8.7 feet, the second perhaps palinodic, of 4.6.4.6 feet. *Vv. 1—3* and *4—9* of the epode form two periods, the first antithetic mesodic of 7.4.7 feet, the second perhaps antithetic of 5.7.7.5 feet. The ratio of the periods is thus 3 to 2 in the strophe, 2 to 3 in the epode. The strophe is mainly composed of second and third Glyconics.

* Incisio, or else end of verse.

† Cæsura.

ANALYSIS.

vv.

- 1—7. Men and gods are of common origin but have diverse powers, yet men, for all their ignorance of the future, are a little like immortals.
 8—11. The victor's family illustrates this. For its powers are shown in alternate generations.
 11—25. Celebration of the success of the victor and his ancestors.
 25—27. No other family has won more boxing matches.
 27—29. The poet's high praises are true and proper.
 29, 30. He invokes the Muse to glorify the victor.
 30, 31. Bards and chroniclers revive the memory of great deeds.
 32—46. Such as those of the Bassidae which the poet enumerates.
 47—56. Praise of older Aeakidae, especially of Achilles.
 57—59. But the present achievement is ever most interesting.
 59—63. The poet willingly undertakes the double duty of proclaiming the twenty-fifth victory of the clan.
 63—65. The lot disappointed them of two Olympian victories.
 66—end. Melêsias as a trainer is as pre-eminent as a dolphin is for swiftness among creatures of the deep.

Στρ. α'.

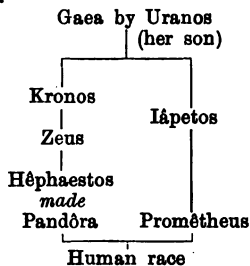
Ἦν ἀνδρῶν, | ἐν [καὶ] θεῶν γένος· ἐκ μιᾶς δὲ πνέομεν

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ANALYSIS.

vv.

- 1—7. Men and gods are of common origin but have diverse powers, yet men, for all their ignorance of the future, are a little like immortals.
- 8—11. The victor's family illustrates this. For its powers are shown in alternate generations.
- 11—25. Celebration of the success of the victor and his ancestors.
- 25—27. No other family has won more boxing matches.
- 27—29. The poet's high praises are true and proper.
- 29, 30. He invokes the Muse to glorify the victor.
- 30, 31. Bards and chroniclers revive the memory of great deeds.
- 32—46. Such as those of the Bassidae which the poet enumerates.
- 47—56. Praise of older Aeakidae, especially of Achilles.
- 57—59. But the present achievement is ever most interesting.
- 59—63. The poet willingly undertakes the double duty of proclaiming the twenty-fifth victory of the clan.
- 63—65. The lot disappointed them of two Olympian victories.
- 66—end. Melêsias as a trainer is as pre-eminent as a dolphin is for swiftness among creatures of the deep.

Στρ. α'.

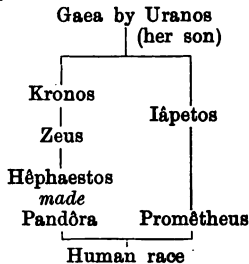
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15 πόδα νέμων Cf. Soph. Aj. 369, οὐκ ἀφορρὸν ἐκνεμεί πόδα, which I explain, lit. 'Will you not move off this pasturage as to your (with) returning foot?' The πόδα would not be added to the middle but for the ἀφορρὸν, which however Jebb takes as an adverb. Rather compare Aesch. Ag. 684 προνοίαι τοῦ πεπρωμένου | γλώσσαν ἐν τύχῃ νέμων, 'guiding his tongue—' For metaph. cf. N. 5. 43.

16 ὁμαιμίον 'Of the self-same strain.' It is not superfluous to indicate identity of blood between grandsire and grandson à propos of τὸ συγγενές (v. 8). The adjective insists upon τὸ συγγενές causing the grandfather's qualities to be exhibited in the grandson. Hermann needlessly ὁμαιμίον.

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15 πόδα νέμων Cf. Soph. Aj. 369, οὐκ ἀφορρὸν ἐκνεμεῖ πόδα, which I explain, lit. 'Will you not move off this pasturage as to your (with) returning foot?' The πόδα would not be added to the middle but for the ἀφορρὸν, which however Jebb takes as an adverb. Rather compare Aesch. Ag. 684 προνολαῖσι τοῦ πεπρωμένου | γλώσσαν ἐν τύχῃ νέμων, 'guiding his tongue—.' For metaph. cf. N. 5. 43.

16 ὁμαιμίον 'Of the self-same strain.' It is not superfluous to indicate identity of blood between grandsire and grandson at propos of τὸ συγγενές (v. 8). The adjective insists upon τὸ συγγενές causing the grandfather's qualities to be exhibited in the grandson. Hermann needlessly ὁμαιχμίον.

18 ἐπαρκεσ' mss. have lost —, not —. Böckh ἐλάας, Kayser ἐνεγκών, Hermann ἐύρρον, Mommsen ἐπεὶ δράκτεν. For the

5 νόον ἦτοι φύσιν ἀθανάτοις,

6 καίπερ ἔφαμερίαν οὐκ εἰδότες οὐδὲ μετὰ νύκτας | ἄμμε
πότμος

10

7 οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

Ἀντ. α'.

1 τεκμαίρει | καὶ νῦν Ἀλκιμίδας τὸ συγγενὲς ἰδεῖν

15

5 ἦ...ἦτοι Rare or unique order: ἦτοι, ἦτοι—γε usually precede ἦ. The τοι shows that the godlike physique is more common than the godlike mind. Cf. Thuk. 6. 34, 2, 40. 1. φύσιν 'Physique.' Cf. I. 3. 67 οὐ γὰρ φύσιν Ὀδριωνέαν ἔλαχεν, *ib.* 5. 47. Pindar in these places includes beauty and strength as well as 'stature' for which Soph. *Oed. Rex* 740 is quoted. Note that μέγαν is emphatic. Only the finest specimens of humanity, which show likeness to divinity, are θεοειδής, θεοεικέλος.

6 ἔφαμερίαν For form cf. N. 3. 2. For adj. used adverbially cf. *v.* 39, O. 13. 17, 7. 31, Eur. *El.* 860, *Hippol.* 1219 καὶ δεσπότης μὲν ἱππικοῖσιν ἦθεσι | πολλὰς ξυνοικῶν ἥρπασ' ἥριας χερσίν. μετὰ νύκτας 'Night by night.' Critics have altered to κατὰ ν. (Pauw), νυχλὶν τίς (Hartung), μεσονύκτιον τίς ἄμμε (mss. ἄμμε) πότμος τιν' ἔγραψε (Rauchenstein); but μεθ' ἡμέραν gives enough support.

7 οἶαν τιν' So Böckh after Hermann for mss. ὡς τιν' and ὅτι τιν'. ἔγραψε Cookesley renders 'marks out,' the στάθμα being the γραμμή, the line marking the end of the course. Cf. P. 9. 118. Dissen translates *jussit* proprie, *legem scripsit*. For στάθμαν cf. Eur. *Ion* 1514 παρ' οἷαν ἤλθομεν στάθμην βλον. Both these constructions need ἄμμε and also δραμεῖν ποτὶ, for which, however, see P. 9. 123 δίκον | φύλλ' ἔπι. Mezger quotes P. 6. 45, wrongly both there and here, explaining στάθμαν as 'die Messschnur, die Schmitze, welche durch den Röthel

mit dem sie gefärbt ist die Linie bezeichnet, nach welcher man sich zu richten hat.' But it is precisely the lack of guiding lines which the poet asserts. Render 'to run to what goal Destiny (as ἀγωνοθέτης) enters our names.' The goal is a crisis of success or failure in a man's struggles and hopes of τὸ προσφέρειν τι ἀθανάτοις. The issue of such struggles is ever unknown, and their direction may have to be changed unexpectedly. Note that ποτὶ with the accus. cannot possibly mean 'by' either here or P. 6. 45, or anywhere else. Note that ἔγραψεν is a gnōmic aorist (so too ἔδσαν *v.* 10, ἔμαρψαν *v.* 11) and should not be translated 'has marked out, has prescribed, vorgezeichnet hat.' This passage is recalled by Euripides, *Orest.* 981, βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰὼν.

8 καὶ νῦν So best mss., but so too P. 9. 71. 'So in the case before us Alkimidas gives proof to be seen that the genius of his race is like that of corn-bearing tilth.' τὸ συγγενὲς Dissen's interpretation must be right, as the alternation in successive generations extends over the victor's family and is peculiar to it. For the phrase cf. P. 10. 12, where the sense is limited to the manifestation in one individual of hereditary qualities. In fact τὸ συγγενὲς in its widest sense is whatever is derived from πότμος συγγενής I. 1. 39, N. 5. 40. The Schol. interprets τὴν πρὸς τὸ θεῖον ἡμῶν συγγένειαν, Hermann, τοὺς συγγενεῖς, which is included in my

- 2 ἄγχι καρποφόροις ἀρούραισιν, αἵτ' ἀμειβόμεναι
 10 3 τόκα μὲν ὦν βίον ἀνδράσιν ἐπηγετανὸν ἐκ πεδίων ἔδοσαν,
 4 τόκα δ' αὐτ' ἀναπανσάμεναι σθένος ἔμαρψαν. | ἦλθέ
 τοι 20
 5 Νεμέας ἐξ ἐρατῶν ἀέθλων
 6 παῖς ἐναγώνιος, ὃς ταύταν μεθέπων Διόθεν αἶσαν | νῦν
 πέφανται 25
 7 οὐκ ἄμμορος ἀμφὶ πάλῳ κυναγέτας
 'Επ. α'.

- 15 α ἔχνεσιν ἐν Πραξιδάμαντος ἐδν πόδα νέμων
 β πατροπάτορος ὁμαιμίου. - τὴν ἑαυτοῦ
 γ κείνος γὰρ Ὀλυμπιονίκος ἐὼν Αἰακίδαϊς 30
 δ ἔρνεα πρῶτος ἑπάρκεσ' ἀπ' Ἀλφεοῦ,

interpretation. I think the word 'genius' may include the idea of πότμος.

9 For general sentiment cf. N. 11. 40. Mezger is unhappy in torturing this simile into a suggestion of the nature of Earth, the common mother of all. The family peculiarity is an instance of the mutability of human affairs which prevents men knowing their future.

10 ἐκ πεδίων The Triclinian mss. omit ἐκ, but ἐπηγετανὸν is supported by Hés. *W. and D.* 607 (605).

11 ἀναπανσάμεναι 'After lying fallow again (αὐτε) attain strength.'

12 ἐρατῶν 'Delightful,' because he had been victorious.

13 ταύταν...αἶσαν 'This career (the athletic, just referred to in ἀέθλων and ἐναγώνιος) allotted by Zeus'—cf. v. 7—either as πότμος or a divine minister of πότμος (cf. Bacchyl. 17. 26 f. πεπωμέναν | αἶσαν ἐκπλήροσεν). Cf. *O.* 9. 42, Διὸς αἶσα; P. 11. 50, θεόθεν καλῶν, and for the exact sense of αἶσα, cf. N. 3. 15, v. 49 *infra*. μεθέπων 'taking kindly to.' Leaf 'making his own.' Dissen wrongly cps. *O.* 3. 31.

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- e* καὶ πεντάκις Ἴσθμοὶ στεφανωσάμενος,
 20 *f* Νεμέα δὲ τρίς,
g ἔπαυσε λάθαν
h Σωκλείδα, ὃς ὑπέρτατος
i Ἀγησιμάχῳ υἱέων γένετο.

35

Στρ. β'.

- 1 ἐπεὶ φοι | τρεῖς ἀεθλοφόροι πρὸς ἄκρον ἀρετᾶς
 25 2 ἦλθον, οὔτε πόνων ἐγεύσαντο. σὺν θεοῦ δὲ τύχα 40
 3 ἕτερον οὐ τινα φοῖκον ἀπεφάνατο πυγμαχία πλεόνων

fact cf. Paus. 6. 18. 5. Praxidamas won, *πυγμῇ*, Ol. 59. It seems to me evident that a verb is missing. Of course a lacuna is assumed. Experts in *ductus litterarum* seem to ignore the possibility of complete defacement.

21 'He put an end to the oblivion of Sôkleidas,' by causing him to be proclaimed as a victor's father. Or was he grandfather, *ὑπέρτ.* being 'best'?

22, 23 The comma mitigates the hiatus before ὃς, but perhaps Σωκλείδα should be read. *ὑπέρτ.* 'Most distinguished.' Ἀγησι. Note the almost possessive dative. Cf. O. 9. 15. γένετο 'proved to be.' The implication is that Alkimidas' father is the most distinguished son of Praxidamas. As Agésimachos does not seem to have been a victor, the alternative of vv. 8—11 is limited to three generations.

24 ἐπεὶ Most editors except Bergk and Mommsen read *ἐπεὶ οἱ*. But one Schol. makes of the pronoun, referring it to Sôkleidas. φοι. Cf. Bacchyl. 1. 17, τῶν (παίδων) ἕνα οἱ Κ[ρο]νίδας [... Ἴσθμ]ύμικον | θῆκεν. ἄκρον ἀρετᾶς Cf. P. 11. 55, I. 3. 50 τέλος ἄκρον, Simon. *Frag.* 58 [32]. 6 ἐς ἄκρον ἀνδρείας, Theokr. 1. 20.

25 ἐγεύσαντο Cf. P. 10. 7, γένεται γὰρ ἀέθλων, I. 4. 20. τύχα Cf. N. 4. 7, 5. 48, P. 2. 56 τὸ πλουτεῖν σὺν τύχῃ πότμου σοφίας ἀριστον (which should perhaps be rendered, 'to be wealthy with the kindly aid of fate is far better than cleverness'; in my first volume I followed Dissen. For σοφίας ἀριστον cf. Theognis 173 ἀνδρ' ἀγαθὸν περὶ πάντων δάμνησι μάλιστα | καὶ γῆρως πολιοῦ, Κύρνε, καὶ ἡπίδλου) also O. 8. 67, P. 8. 53. In Pindar τύχα means (1) whatever man encounters or attains by the overruling guidance and influence of higher powers, (2) such guidance and influence, when the power is mentioned. The only point of contact between this τύχα and our chance is its ἀράνεια to mortals.

26 ἀπεφάνατο Gnostic aorist and causal middle (see on N. 9. 43); 'is wont to cause to give account as steward of more crowns in its penetralia than all Hellas (besides can number in one family).' The voice and tense are generally ignored, with the rendering 'Boxing has ordained,' and *μυχῶ* is taken with Ἑλλ. ἀπ. after *Il.* 6. 152, ἐστι πόλις Ἑφύρη μυχῶ Ἀργεὺς ἱπποβότοιο; but the phrase is intolerable. The use of *φοῖκον* for 'family' is like our use of 'house.'

4 ταμίαν στεφάνων μυχῶ Ἑλλάδος ἀπάσας. | ἔλπομαι 45
 5 μέγα φειπὼν σκοποῦ ἅντα τυχεῖν
 6 ὧτ' ἀπὸ τόξου ἰεῖς· εὐθὺν ἐπὶ τοῦτον ἄγε, Μοῖσα, |
 οὐρον ἐπέων

30 7 εὐκλεία· παροιχομένων γὰρ ἀνέρων 50
 Ἀντ. β'.

1 αἰοδαῖ | καὶ λόγιοι τὰ καλὰ σφιν ἔργ' ἐκόμισαν,
 2 Βασσίδασις αὐτ' οὐ σπανίζει· παλαίφατος γενεά,
 3 ἴδια ναυστολέοντες ἐπικώμια, Πιερίδων ἀρόταις 55
 4 δυνατοὶ παρέχειν πολλὸν ὕμνον ἀγερῶχων | ἐργμάτων
 35 5 ἔνεκεν, [καὶ γὰρ ἐν ἀγαθέα
 6 χεῖρας ἱμάντι δεθείς Πυθῶνι κράτησεν ἀπὸ ταύτας |
 αἷμα πάτρας] 60

7 χρυσπλακάτου ποτὲ Καλλίας ἀδὼν
 Ἐπ. β'.
 α ἔρνεσι Λατοῦς, παρὰ Κασταλία τε [Χαρίτων 65

27 For metaphor cf. O. 1. 112, 2. 89, N. 1. 18, 9. 55.

28 σκοποῦ ἅντα Mingarelli for mss. ἅντα σκοποῦ. Probably a gloss supplying the omission of one of these words was incorporated into later mss. out of place. B. reads τετυχεῖν, and a Schol. records a v. l. ἅν τετυχεῖν. Though in Soph. Phil. 629 ἅν is with, not after, ἐλπίσαι, Thuk. vii. 61 τὸ τῆς τύχης κἀν μεθ' ἡμῶν ἐλπίσαντες στήναι gives some support to ἅν τε—. But the less positive construction, even were it amply supported, would be out of place here.

29, 30 ἄγε κ.τ.λ. So mss. See *Introd.*

29 δ' Cf. P. 10. 54. ἰεῖς Cf. Soph. Aj. 154, τῶν γὰρ μεγάλων ψυχῶν ἰεῖς | οὐκ ἂν ἀμάρτοι. τοῦ-
 τον Sc. οἶκον. οὐρον Cf. O. 9. 47, P. 4. 3.

30 εὐκλεία For acc. sing. εὐκλεία, regularly contracted into

εὐκλεᾶ or shortened into εὐκλέα.

31 λόγιοι So mss. Böckh λόγοι. Cf. P. 1. 93, 94, v. 47 *infra*. τὰ κ. σφ. 'Their noble needs.' For quasi-possessive dat. cf. v. 23.

32 ἀρόταις Cf. P. 6. 1—3, N. 10. 26.

34 ὕμν... ἐργμ. Cf. N. 4. 83.

35 ἀγαθέα Its meaning as shown by its usage should prevent connexion with ἀγαθός. Bacchyl. 3. 52 ἐς ἀγαθεᾶν... Πυθῶ.

36 αἷμα In apposition with Καλλίας. So Hor. Od. 2. 20. 6, *non ego pauperum sanguis parentum*.

37 ἀδὼν 'Having found favour with.' Artemis and Apollo were with Lēto patrons of the Pythian games. For ἔρνεσι cf. I. 3. 63, Soph. Oed. Col. 1108 ὦ φίλτατ' ἔρνη, and the use of θαλός, εἶος. Cf. Bacchyl. 5. 86 ff. τίς ἀθανάτων | βροτῶν τοιοῦτον ἔρνος θρέψεν ἐν πολέ-
 χθονι;

- δ ἐσπέριος ὁμάδῳ φλέγεν.
 40 ε πόντου τε γέφυρ' ἀκάμαντος ἐν ἀμφικτιόνων
 δ ταυροφόνῳ τριετηρίδι Κρεοντίδαν
 ε τίμασε Ποσειδάνιον ἄν τέμενος. 70
 f βοτάνα τέ νιν
 g ποθ' ἂ λέοντος
 45 h νικάσαντ' ἔρεφ' ἀσκήϊος
 i Φλιούντος ὑπ' ὠγυγίοις ὄρεσιν. Στρ. γ'.
 1 πλατεῖαι | πάντοθεν λογίοισιν ἐντὶ πρόσοδοι 75
 2 νᾶσον εὐκλέα τάνδε κοσμεῖν· ἐπεὶ σφιν Αἰακίδαί
 3 ἔπορον | ἔξοχον αἶσαν ἀρετὰς ἀποδεικνύμενοι μεγάλας 80
 50 4 πέταται δ' ἐπὶ τε χθόνα καὶ διὰ θαλάσσας | τηλόθεν
 5 δυνμ' αὐτῶν· καὶ ἐς Αἰθίοπας
 6 Μέμνονος οὐκ ἀπονοστάσαντος ἐπᾶλτο· βαρὺ δέ σφι |
 νεῖκος Ἀχιλεὺς 85

39 'Was lauded with loud chorus of songs,' i.e. in the κῶμος. In P. 5. 42 φλέγω is used thus, but transitively; intransitively but literally O. 2. 72. ἴσπ. For adverbial adj. cf. v. 6, Aesch. Sept. c. Th. 6, 72, 80, 81, Il. 17. 384 τοῖσι πανημερίοις ἔριδος μέγα νεῖκος ὀρώρει. For light-words applied to sound cf. O. 1. 23, 93, N. 3. 84, 9. 41, Aesch. Sept. c. Th. 100 κτύπον δέδορκα, Soph. Oed. R. 126, Phil. 201.

40 The 'improbable causeway through the sea' is the Isthmos of Corinth.

41 Κρεοντ. Of course this may be the name of an individual, but probably the Schol. is right in saying it is Kallias' patronymic, as the σφ shows a close connexion between the two names, and Pindar generally specifies relationships.

43, 44 'The lion's herb' is the parsley of Nemea.

45, 46 For the two adjectives

ἀσκ., ὄγ. cf. O. and P. p. xxiv. ἴρ. ἀσκ. mss. ἔρεψε δασκ., corr. Schmid. Hermann νικῶντ' ἤρεψε δασκίους. Relative to Nemea the Phliasian mountains to the South and West are shadowless.

47 Cf. I. 2. 33, 3. 19 and 20. The notion of bringing classifies the inf. κοσμεῖν as an inf. of purpose, cf. Soph. Oed. R. 198 and Jebb's note.

48 τάνδε For the demonstrative cf. P. 9. 91 πόλιν τάνδ'.

49 If αἶσαν = 'lot,' σφιν = τοῖς νησιώταις. If αἶσαν = 'prescribed path, career,' σφιν = λογίοισιν. See note on αἶσαν N. 3. 15, 16.

52 ἐπᾶλτο 'Extended its swoop.' Darbishire, Reliq. Philol. p. 51, separates ἔαλτο from ἔλλομαι. Pindar neglects the digamma (as in ἀποικῆν, ἀποικία) following Epic usage. The Homeric poems retain the digamma twice ἐπιδάμνενος, cf. Curt. Greek Verb (Trans.) p. 26. mss. βαρὺ δέ σφι νεῖκος ἔμπεσ'

7 ἔμπαϊε χαμαὶ καταβὰς ἀφ' ἁρμάτων

Ἀντ. γ.

1 φαεννᾶς | υἷον εὐτ' ἐνάριξεν Ἀόος ἀκμᾶ
 15 2 ἔγχχεος ξακότιο. καὶ ταύταν μὲν παλαιότεροι 90
 3 ὁδὸν ἀμαξιτὸν εὖρον· ἔπομαι δὲ καὶ αὐτὸς ἔχων μελέταν·
 4 τὸ δὲ πᾶρ ποδὶ ἄαδς ἐλίσσόμενον αἰεὶ | κυμάτων 95
 5 λέγεται παντὶ μάλιστα δονεῖν
 6 θυμόν. ἐκόντι δ' ἐγὼ νώτῃ μεθέπων δίδυμον ἄχθος |
 ἄγγελος ἔβαν,

10 7 πέμπτου ἐπὶ φείκοσι τοῦτο γαρύων 100
 Ἐπ. γ.

a εὐχος ἀγώνων ἄπο, τοὺς ἐνέποισιν ἱεροῦς,
 b Ἀλκιμίδ', ὃ τοι ἐπάρκεσεν
 c κλειτᾶ γενεᾶ· δύο μὲν Κρονίου πᾶρ τεμένει, 105
 d παῖ, σέ τ' ἐνόσφισε καὶ Πολυτιμίδαν
 15 e κλᾶρος προπετῆς ἄνθε' Ὀλυμπιάδος.

Ἀχιλ(λ)εὺς χαμαὶ καθβὰς (κάμβας)
 ἀφ' ἁ. The corruption of ἔμπαϊε
 (graphic impf.) to ἔμπεσ', after the
 misplacement of Ἀχιλεὺς, was easy.

54 For theme cf. Nem. 3. 61—
 63, I. 4. 41, 7. 54.

55, 56 καὶ...καὶ Cf. N. 2. 1.

56 ἀμαξιτόν Elsewhere ὁδός is
 not expressed, but the adj. is used
 as a substantive, cf. v. 47.

57 πᾶρ ποδὶ ναός 'By the sheet
 of a vessel,' i.e. close to the πρῶν. Others
 understand 'the keel' or 'the steering
 paddle.' Mr Cecil Torr has shown, *Ancient Ships*, pp.
 95, 96, that here and *Od.* 10. 32, *Soph.*
Ant. 715—717, *Eur. Or.* 706 f. &c. the ποδὶ means the
 corner of the sail terminating in
 and held by the leeward sheet; so
 that the rendering 'sheet' is correct
 enough, but required explanation.

58 λέγεται 'It is a proverb
 that.' For κυμάτων μάλιστα cf.
 Theogn. 173 quoted v. 25 *supra*.

δονεῖν θυμ. Cf. Bacchyl. 1. 40, 41,
 ὄντινα κουφάτατον | θυμόν δονέουσι
 μέριμναι, P. 6. 36 δονηθεῖσα φρήν.

59 The 'double burden' is the
 praise of the clan and the praise of
 the victor. μεθέπων Cf. v. 13,
 ἀμφέπει P. 4. 268. ἔβαν See O.

9. 83, 13. 97, P. 4. 268.

60 πέμπτων For scansion cf.
 P. 9. 114.

62 mss. Ἀλκιμίδας τό γ' ἐπάρκε-
 σε | κλειτᾶ γενεᾶ. That twenty-five
 victories were counted to the clan,
 not to Alkimidas, is proved by the
 succeeding δύο, of which only one
 refers to Alkimidas. ἐπάρκ. intrans.

63 ἄνθε' 'Crowns,' cf. O. 2.
 50, Ἴσθμοι τε κοιναὶ Χάρτες ἄνθεα
 τεθρίππων δωδεκαδρόμων | ἀγαγον.
 It seems hardly probable that the
 'random lot' can refer to the
 pairing of the competitors; for to
 be drawn with antagonists who were
 too strong for them was to be de-
 feated on their merits, and the poet

f δελφίνι κεν
g [τάχος δι' ἄλμαθ']
h ἴσον εἴποιμι Μελησίαν
i χειρῶν τε καὶ ἰσχύος ἀνίοχον.

110

was hardly likely to recall such unpleasant reminiscences. But if one of their antagonists drew one or two byes, they might well be too much exhausted to throw an acknowledged inferior, who was comparatively fresh. It is therefore manifestly quite possible that the honors of the wrestling match, especially of that for boys, did not always rest with the technical victor. Perhaps however the number of competitors sent from Aegina was limited by lot. Of course it is possible that A may be able to throw B by a particular trick by which B is baffled, and that similarly B can throw C and C can throw A; so that if B and C drew together A would throw D and B and win, whereas if A draws with C, B wins; but still, if A be defeated, it is a poor consolation to hint that he might have won had he been differently paired. But one Schol. seems to have had *ἀνθους προπετής κλῆρος*, and explains that premature growth of hair excluded them from the boys' wrestling match!

☉☉ For the simile cf. P. 2. 51, Frag. 1, 6. 'I will say of Melésias as a trainer eliciting skill and strength that he is equal to a dolphin as to speed through the brine': i.e. as the dolphin is unsurpassed in speed, so is he unsurpassed in his profession. For *ἀνίοχον* cf. Simon. Frag. 149 [206] *γνώθι Θεόγνητον προσιδὼν τὸν Ὀλυμπιονίκαν | παῖδα, παλαισμοσύνας δεξιὸν ἥνίοχον, | κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς*. For *ἴσον εἴποιμι* Bergk proposes *εἰκάζοιμι* or *ἰσάζοιμι*, Bury *ἴσον σποίμι*, giving the exact metre of the two corresponding lines. A Schol. says *ἀντὶ τοῦ ἴσον ἂν εἴποιμι καὶ τὸν Μελ.* *τῷ τάχει δελφίνι τῇ ἰσχύϊ καὶ τῇ τέχνῃ*. The spaced words, however, do not seem to be commented upon, but only transcribed. Pindar uses the Epic *ἴσο* in *ἰσοδαίμων* N. 4. 84, *ἰσόδενδρος* Frag. 142, but always (12 times) *ἴσο-* when not part of a compound. In this epode *δελφ-* v. 66 corresponds to two short syllables. For mention of the aleipta at the end of the ode cf. N. 4.

NEMEA VII.

ON THE VICTORY OF SÔGENES OF AEGINA IN THE BOYS' PENTATHLON.

INTRODUCTION.

SÔGENES, son of Theârion, of the family of the Euxenidae, of Aegina, won the victory commemorated in this ode in Ol. 79. 4, B.C. 461, according to Hermann's alteration of the impossible date Nem. 18 in the Schol. to Nem. 18, the 54th Nemead. The Schol. goes on to state that in the Nemead 17 the pentathlon was introduced at Nemea. I do not think it right to alter this date, as it is possible that to it the date of Sôgenes' victory was erroneously assimilated*. The competitors all contested at the same time and were placed in each kind of trial, only being paired for the wrestling, which came last; the order being—1. *leaping*, 2. *running*, 3. *discus-hurling*, 4. *spear-throwing*. The victor only had to beat his rivals in three contests out of the five. Generally the winner in the discus-throwing would not win in the running. The wrestling took place in the heat of the afternoon (*vv.* 72, 73). It may have been permissible for the judges to omit the wrestling, if a competitor who was known to be a good wrestler and in wrestling condition had already secured the victory. Or again, such a victor might have been excused from wrestling contested to settle second and third places. In the 2nd, 3rd and 4th contests there was a line which must not be over-stepped before throwing or starting (*v.* 71). I think that Sôgenes had over-stepped this line and so lost the spear-throwing after winning in the leaping and discus-throwing. According to the Schol. (*v.* 94 [65]) the poet had given offence to

* That the pentathlon was introduced before Nem. 17 is proved by Hérod. 6. 92, 9. 75 (Bergk).

Æginétans in a Dithyramb sung at Delphi by his version of Neoptolemos' death. The Schol. tells us that Aristarchos' pupil Aristodémos explained the invocation of Eileithyia as referring to Sôgenes being the child of Theárior's old age, which view is said to be confirmed by an epigram by Simonides. The name Sôgenes suggests that the hope of offspring was small until he was born. Aristodémos also says that Pindar had *seemed* to represent Neoptolemos as having gone to Delphi ἐπὶ ἱεροσουλῇ, Schol. v. 150 [103].

The various suppositions proposed by myself and others to invest sundry phrases with special appropriateness are superfluous and vexatious. Holmes is particularly unhappy in inferring from vv. 90 ff. that Sôgenes had not been duly filial. If an elderly man tells a lad to be good, he need not be supposed to imply that he had been bad. It is not necessary to accept even the story of the offensive Dithyramb, and it is idle to assume that Theárior was unpopular or needed any consolation, or that there are political allusions in the poem, or that Theárior had a relative afflicted with feeble health or was himself an invalid or had contended in games and failed. The following simple account of the connexion of thought is amply sufficient. The rapid transition through vv. 17, 18 from youth enjoying the favor of Eileithyia, the Fates, and Potmos to Death is perfectly natural to the moralist and poet and is from an artistic point of view startlingly effective, but it may well have sounded to Sôgenes and his friends harsh and ill-omened as the scream of a vulture. To this harsh note the poet—after repeating it with slight variations vv. 30, 31 and 42—refers vv. 75, 76 εἴ τι πέραν ἀεθλῆς | ἀνέκραγον, and he makes up for it and does away with all foreboding of evil by the prayer of vv. 98—101. Moreover the theme of Death leads up to the mythical portion of the ode which treats of the triumphs, wanderings, ignominious death and consequent apotheosis of Neoptolemos. The selection of this topic is relevant for more than one reason. Neoptolemos was more of a victor than any other of the Aeakidae and was the nearest approach to a Boy Victor presented by the Mythic cycles of Hellas. He was also the victim of inhospitality, and his posthumous honors vindicated the principles of hospitality, which the poet naturally has much in mind when celebrating an Euxenid (as Mr Bury has observed), see vv. 43, 48, 61, 70, 86. Yet again as a τεθνακὼς βράβοος he was a permanent *θεαπὸς* at Delphi and so connected in idea with

the son of Theârion, even if Theârion had nothing to do with the theôri of N. 3. 69, and his resting-place by Apollo's temple is a parallel to Sôgenes' home by the *τεμένη* of Hêrakles. After asserting (*vv.* 11—16) that noble deeds can only be rescued from oblivion by song—a topic which, recurring *vv.* 20—23, 31, 32, 51—53, 61—63, forms one of the leading motives of the ode—the poet takes occasion to vindicate and illustrate his method, namely that of tempering encomiums with warning, advice, and even censure. He is a moralist and teacher whose inspirations are not held in check by considerations of gain (*v.* 18). *Vv.* 20 *ἐγὼ δέ*—30 *Ἰλίου πόλιν* form an apposite parenthesis, illustrating the nature of the highest kinds of fame (*κλέος ἐτήτυμον v.* 63) and song. Second-rate heroes like Odysseus depend for fame on false praise, while an Ajax or a Neoptolemos can afford to have their failures and faults mentioned. It is further implied, *vv.* 20—27, that success is often undeserved and that unmerited failure or humiliation is but a stepping stone to higher honor than ever. Thus we are prepared to recognise the wanderings and the ignominious death of Neoptolemos as bridges connecting triumph with triumph. Whatever Pindar may have retracted about Neoptolemos, the notice of his death (*v.* 42) would without the context have been brutally offensive. Sôgenes' failure in the spear-throwing, *vv.* 71—73, entailed toil and danger, but made his victory after all more praiseworthy; so that he is brought into line with Ajax and Neoptolemos, and the allusion to his mishap is rendered a source of gratification, and gives extra zest to the praise which, if kept up indiscriminately, might cloy (*vv.* 52, 53) and prove monotonous (*vv.* 104, 105).

This ode is full of repetition—with variations—of sentiments and of verbal echoes (with some phonetic echoes), as may be expected in a poem in which several motives are artistically blended into a harmonious though diversified whole. Some of the echoes are effective. For instance τὸ *τερπνόν* *v.* 74 (the syllable *τερπ-* constituting a whole choree) is tautometric with τὰ *τέρπν'* *ἀν-* *v.* 55, and we understand that part of Sôgenes' delight is the honey and roses of song (*μέλι v.* 55 recalling *μελίφρον'* *αἶτλαν v.* 11) with due *ἀνάπαυσις*; the negative particles are tautometric in *vv.* 18 and 60 in which occur *βλάβεν* and *ἀποβλάπτει* respectively, so that, taking these verses with *vv.* 25, 32, 52 f., 63 and 68 f., we see that Theârion's *σύνεσις* is that of a *μαθὼν* capable of appreciating the poet's method. The exact echo *πολι-* (*v.* 85) of *πόλιν* (*v.* 35) shows that the echo

of *πόλιν* *v.* 9 is not intended to be significant, any more than that of *ἐμμεναι* *vv.* 87, 45 or of *ἔχει* *vv.* 52, 23 (*εχ*- also *vv.* 56, 61, 89, 94, 100), or of *ἀγωνί*- *v.* 10, -*ἀγοισα* *v.* 23, or of *ἐπεὶ* *vv.* 93, 22, *εἰ* *vv.* 74, 11, *τι* *v.* 87, *τις* *v.* 11, *Ἐφύρ*- *v.* 37, *Ζεφύρ*- *v.* 29. The middle syllables of *παίδων τε παῖδες* *v.* 100 are tautometric with *ἐκγόνων* *v.* 50, and *πατρὶ Σωγένης* *v.* 91 nearly so with *πάτραθε Σώγενης* *v.* 70.

The heterometric recurrences are very frequent. Some naturally express the dominance of ideas, as the five instances of hospitality noticed above, five of *Zeus* *vv.* 50, 80, 83, 95, 105, three of *σθένος* *vv.* 2, 73, 98, three of youth *vv.* 4, 96, 99. Also three of *τυχ-εῖν* *vv.* 11, 42, 55, *λογο- vv.* 21, 32, 51, *ἔπε-* *vv.* 16, 21, 48, 104, *πομπ-*, *πεμπ.* *vv.* 29, 46, 72. Also *ἀμφέπων* | *θυμὸν* (after *ἐθέλοι...ναίειν*) *vv.* 91, 92 recalls *ἐθέλοντι...θυμὸν ἀμφέπων* *v.* 10, and suggests that Sôgenes' cheering, sprightly affection for his father is to be in part a reward for his father's having helped him to become a victor, and *πολυ...θυμων* *v.* 81 recalls *πόλυν θυμων* *v.* 13, and *αἰεὶ* | *γέρας* *vv.* 100 f. recalls *αἰεὶ...γέρας* *vv.* 40 f. and emphasises the parallel between Sôgenes and Neoptolemos, and *ἐμπεδο-* *v.* 98 is an effective echo of *ἐμπεδον* *v.* 34, and so too *ρόα-* *vv.* 12, 64, *ἀρετα-* *vv.* 7, 51, *ψευδ-* *vv.* 22, 49, *εὐδαιμον-* *vv.* 56, 100.

Lastly we find *λαχ-* 4, 54, *μελ* 11, 53, *σκοτο-* 13, 61, *καλο-* 14, 59, *τροπο-* 14, 103, *λιπαρο-* 15, 99, *θοα-* 28, 72, *δαπεδο-* 34, 83, *πον-* 36, 74, *χρονο-* 39, 67, *εὐωνυμο-* 48, 85, *βιοτ-* 54, 98, *έρχ-* 69, 74, *πατρα-* 70, 85, *φρεν-* or *-φρον-* 1, 3, 11, 26, 60, 67, and other repeated radicals.

The mode is Æolian, the metres are logædic and choreic.

STROPHE.

- 1 ∪ : L | ∪ ∪ | ∪ ∪ | L || ∪ ∪ | ∪ ∪ | L]
- 2 ∪ ∪ | ∪ ∪ | ∪ ∪ ∪ | ∪ * || L | ∪ ∪ | ∪ ∪ || † L |
∪ ∪ | ∪ ∪ | L
- 3 ∪ ∪ | ∪ ∪ | L || ∪ ∪ | † ∪ ∪ | ∪ ∪ | ∪ ∪]
- 4 ∪ : ∪ ∪ | L | ∪ ∪ || ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪]
- 5 ∪ : ∪ ∪ | L | ∪ ∪ || ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪]
- 6 > : ∪ ∪ | ∪ ∪ | L || ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪]
- 7 > : ∪ ∪ | ∪ ∪ | L || ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪]
- 8 > : ∪ ∪ | ∪ ∪ | L || ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪]

* Incisio except *v.* 94.

† Incisio in 5 verses out of 10.

‡ Caesura in 7 verses out of 10.

[illegible]

ANALYSIS.

1—8. Invocation of Eileithyia, to whom men owe life and glorious youth. Men are destined to divers careers, but she has given Sôgenes glory as a Pentathlete.

9, 10. (No wonder.) For he dwells in the city of the Æacids.

11—16. Victory gives a pleasing theme to poets without whom achievements are covered in oblivion.

17, 18. Wise mariners wait for a good wind, and do not suffer loss through impatience for gain.

19, 20. Rich and poor must equally die (and be forgotten unless the rich be immortalised by song).

20—23. Homer by his art gave Odysseus too high fame.

23, 24. Most men are blind of heart.

24—30. Had men known the truth, mighty Aias would not have slain himself.

30, 31. Death is the common lot.

31—34. But the honor of those whose fame God cherishes lives.

34, 35. Who visit Delphi (as perhaps Sôgenes intended).

35—48. There lies Neoptolemos after noble exploits slain there, that an Æacid might preside over Pythian rites.

48, 49. Three words suffice; that witness presides over games with perfect honesty.

50—52. Aegina furnishes examples of glory.

F. II.

vv.

- 52, 53. But too much praise is distasteful.
 54—58. Our lives naturally differ, no one attains prosperity in every respect.
 58—60. Theâriôn enjoys a reasonable amount—a reputation for bravery and unimpaired intelligence (so that he can do the poet justice).
 61—69. The poet's defence against the charge of having calumniated Neoptolemos.
 70—79. Praise of Sôgenes with
 80—84. Adoration of Zeus.
 84—86. Who became the father of Aeakos that he might rule over Aegina and be a comrade to Hêrakles.
 87—89. Now a good neighbour is a supreme blessing.
 89—94. Such is Hêrakles to Sôgenes.
 94—101. Prayer to Hêrakles for Sôgenes and Theâriôn.
 102—104. The poet resumes his protest that he has not spoken disrespectfully of Neoptolemos.
 104, 105. To repeat the same thing three or four times is foolish.

Στρ. α'.

- 1 Ἐλείθνια, παρέδρε Μοιρᾶν βαθυφρόνων,
 2 παῖ μεγαλοσθενέος, ἄκουσον, Ἥρας, γενέτειρα τέκνων·
 ἄνευ σέθεν
 3 οὐ φάος, οὐ μέλαιναν δρακέντες εὐφρόνων
 4 τεὰν ἀδελφεᾶν ἐλάχομεν ἀγλαόγυιον Ἥβαν. 5

1 Ἐλείθνια. Also Εἰλείθνια and Ἐλευθῶ = 'The Deliverer.' Μοιρᾶν For their attendance at births cf. O. 1. 26 ἐπεὶ νιν (Πέλοπα) καθαροῦ λέβητος ἔξελε Κλωθῶ, 6. 41 τῇ μὲν ὁ Χρυσόκομος | πρᾶυμηνίην τ' Ἐλείθνιαν παρέσταςέν τε Μοίρας.

2 Cf. Hês. Theog. 922 ἡ δ' (Ἥρα) Ἡβην καὶ Ἄρην καὶ Εἰλείθνιαν ἐτίκτεν. Hêra (cf. v. 95) and Hêbê prepare the way for the invocation of Hêrakles, vv. 86 ff. The four opening verses are suggested by the name and age of the victor.

μεγαλοσθ. Applied to Zeus by Bacchylides 17. 52.

3 δρακέντες Cf. P. 2. 20. This is the participle of the gnômic aorist, cf. N. 1. 62. The contrasted μέλαιναν...εὐφρ. leads up to the contrast of death and obscurity (vv. 19, 13) with youthful life and fame (φαεινὰν ἀρετὰν v. 51). For the asyndeton cf. N. 6. 1, Frag. 217 σχήσει τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον τεῖχος, P. 3. 30 οὐ θεὸς οὐ βροτὸς.

4 ἐλάχομεν Echoed by λαχόντες

- 5 ἄναπνέομεν δ' οὐχ ἅπαντες ἐπὶ φίσα·
 6 εἶργει δὲ πότμῳ ζυγέθ' ἕτερον ἕτερα. σὺν δὲ τιν
 7 καὶ παῖς ὁ Θεαρῖωνος ἀρετᾷ κριθεὶς 10
 8 εὐδοξος αἰείδεται Σωγένης μετὰ πενταέθλοις.
 Ἄντ. α'.

- 1 πόλιν γὰρ φιλόμολπον οἰκεῖ δορικτύπων
 10 2 Αἰακιδᾶν· μάλα δ' ἐθέλουσι σύμπειρον ἀγωνίᾳ θυμὸν
 ἀμφέπειν. 15

v. 54. ἀγλαῖα. Cf. Bacchyl. 17. 103 ff. ἀγλαῶν λάμπε γυῖων σέλας ὥσ[τε] πυρός. The radiant limbs of the youthful athlete are suggested quite as much as those of the goddess. The suggestion that Pindar had a work of art before his mind "transports us from the realm of poetry to the realm of prose." I erred in suggesting that ἀγλαῖα may be causative through not seeing that the personification shades off into abstraction at the end of the verse. Or we might say "The force of the adjective is that the" ἀγλαῖα "may be communicated"; but then we get perilously near the realm of prose. Cf. Tyrtaeos 10. 27 f. νέοισι πάντ' ἐπέοικεν, | ὅφρ' ἐρατῆς ἥβης ἀγλαῶν ἀνθος ἔχῃ, | ἀνδράσι μὲν θηητὸς ἰδεῖν ἐρατὸς δὲ γυναῖξι (cf. O. 14. 3 note).

5 ἀναπνέομεν Rendered 'live,' or 'aspire,' but is it a metaphor from running and other exercises, 'gather breath for equal efforts' (cf. N. 8. 19)? For 'live' Cookesley quotes Soph. *Aj.* 415 ἀμπνοῶς ἔχοντα, 'while alive.'

6 εἶργει Schol. διακωλύει, 'restrain,' 'check.' 'For we beneath the yoke of Destiny by divers checks are severally held.' Cf. N. 6. 2. For ζυγέθ', mss. ζυγόνθ', cf. Eur. *Hel.* 255 τίνι πότμῳ συνεζύγην; σὺν δὲ τίν Refers back to ἀνευ

σέθεν v. 2. Eileithyia cooperates with the Moirae and Potmos.

7 καὶ 'Even so,' in spite of lets and hindrances. Note the response of Στρ. δ' v. 7 Εὐξενίδα πάτραθε Σώγεves. ἀρετᾷ κριθεὶς Dissen, *virtute distinctus*, comparing Soph. *Phil.* 1425 ἀρετῇ τε πρῶτος ἐκκριθεὶς στρατεύματος. Don. compares the use of κριτός, P. 4. 50, I. 7. 65. The Schol. interprets by ἐκκριτὸς γενόμενος. Cf. N. 4. 1, note on κεκρμένων.

8 αἰείδ. Cf. P. 8. 25 αἰείδεται... θρέψαισα, Bacchyl. 4. 5 Πυθιονίκος αἰείδεται.

9 φιλόμολπον Cf. Frag. 1. 6 f. (of the Dorians of Aegina) ταμίαι τε σοφοί | Μοισᾶν ἀγωνίων τ' ἀέθλων.

10 Αἰακ. The Dorian citizens of Aegina; cf. N. 3. 28. μάλα, κ.τ.λ. 'And right glad are they to foster a spirit conversant in contests.' For ἀμφέπει cf. P. 9. 70, 3. 51, 108, where the object is a person, while v. 91 *infra*, here and I. 3. 77 the object is an attribute of the subject. The Schol. is wrong in suggesting that the reason for their zeal is because Pæleus had invented the pentathlon, as ἀγωνία refers to all kinds of contests. For the dative with σύμπειρον Dissen quotes *Od.* 3. 23 οὐδέ τί πω μῦθοισι πεπείρημαι πυκνῶσι, and explains the dative as giving the force of 'making trial of one's

- 3 εἰ δὲ τύχῃ τις ἔρδων, μελίφρον' αἰτίαν
 4 ροαῖσι Μοῖσαν ἐνέβαλε· ταὶ μεγάλαι γὰρ ἀλκαί
 5 σκότον πολλὸν ὕμνων ἔχοντι δεόμεναι·
 6 ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ, 20
 15 7 εἰ Μναμοσύνας ἔκατι λιπαράμπυκος
 8 εὔρηται ἄποινα μόχθων κλυταῖς ἐπέων ἀοιδαῖς.

self in an occupation,' not merely, 'trial of the occupation,' cf. Lat. *jure peritus*. The preposition in *σύμπειρον* accounts for the dative *ἀγωνία*, the sense being, 'essaying trial in connexion with contests.'

11 *τύχῃ* For *εἰ* with subj. cf. my note on P. 8. 13. For *τυγχάνω* = *εὐτυγχέω* cf. O. 2. 51 τὸ δὲ τυχεῖν | *πειρώμενον ἀγωνίας* παραλῦει δυσφρονῶν, P. 3. 104 *χρὴ πρὸς μακάρων τυγχάνοντ' εὖ πασχέμεν*, v. 55 *infra*. Pindar uses *ἐρδων*, *ἐρξαις* with reference to contests four times out of nine instances (eight participles), *ἔργμα* always so, *ἔργον* often so. *μελίφρον' αἰτίαν* 'A motive for honeyed thoughts.' For *ροαῖσι* cf. v. 62 *infra*, and I. 6. 19 *κλυταῖς ἐπέων ροαῖσιν*.

12 *ἐνέβαλε* For the gnōmic aorist in hypothetical constructions cf. Goodwin *M. and T.* § 466. The metaphor seems to be from throwing some herb or other object of worth into a scanty spring with an incantation to procure an abundant flow of water. The idea is recalled, *vv.* 61, 62 *infra*. *ἀλκαί* Distributive—'feats of endurance.' Pindar uses *ἀλκά* in reference to the pentathlon, pankration, wrestling and boxing.

13 'Dwell in thick darkness if they lack the light of song.' Here *ἐχ. σκότον* is a construction similar to *ἐχ. χώρον*, 'be in a place.' One is reminded of "He maketh darkness his secret place." There is no more connexion between *σκότον* or *ἔσοπτρον* and *ροαῖσι* than there

is between *ἐπιφλέγων ἀοιδαῖς* and *κάπον* O. 9. 22—27. The *ροαί* nourish *ἄνθεα ὕμνων*, cf. O. 6. 105, 9. 48. Cf. also N. 6. 65, 10. 26. Note the involved order, *ὕμνων* and *ἔχοντι* being transposed. Dissen quotes Eur. *Frag.* 875. 8 ἡ δ' *εὐλάβεια σκότον ἔχει καθ'* *Ἑλλάδα* for the phrase.

14 *ἔσοπτρον* Even the victor himself cannot appreciate his own exploit without the poet's aid. The spread of his fame reacts on his own mind, and poetic treatment reveals to him an elevated and idealised representation of his achievements and position. Cookesley aptly quotes *Hamlet* 3. 2 'Anything so overdone is from the purpose of playing, whose end both at the first and now, was, and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature; &c.' Elsewhere Pindar speaks of the immortality conferred by verse; here he speaks of immediate distinction. *ἐνὶ σὺν τρόπῳ* 'On one condition only,' lit. 'in connexion with one way.'

15 Cf. O. 14. 18 for *ἔκατι* 'by favor of.' *Mnemosynē* was a Titanid, daughter of *Uranos* and *Gaea*, mother of the *Muses* by *Zeus*. *Hēsiod, Theog.* 915, calls her daughters *χρυσάμπυκες*, cf. P. 3. 89. *Bacchyl.* 1. 19 f. has *λιπαρῶν... στεφάνων* and 5. 13 *χρυσάμπυκος Οὐρανίας*.

16 *εὔρηται* mss. *εὐρηται* *τις* the pronoun being clearly an incorporated gloss intended to show that

Ἐπ. α'.

α σοφοὶ δὲ μέλλοντα τριταῖον ἄνεμον
 β ἔμαθον, οὐδ' ὑπὸ κέρδει βλάβεν·
 γ ἀφνεὸς πενιχρὸς τε θανάτου πέρας

25

the verb was the subj. mid., not the perf. pass. For *τις* understood cf. Soph. *Œd. Rex* 314 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχου τε καὶ δύναται κάλλιστος πόνων, O. 6. 4. κλυταῖς 'Through glorifying strains of verse.' For causative use of adjective cf. O. I. 26, 105, 6. 76, 11. 4, P. 4. 81, 216, 9. 11, N. 8. 40. The implication is that Sôgenes has justified his name by delivering his father and himself from all σκῆτος, even that which death—as is immediately hinted—brings except to those ὧν θεὸς ἀβρὸν αἰξή λόγον. But this is not fully revealed until we have the whole ode in our minds. ἐπέ. 4018. Cf. N. 9. 7 θεσπεσία ἐπέων... δοῖδά, ib. 3 ἐπέων γλυκὺν ὕμνον.

17 'Wise poets know that a wind is due in three days, nor are they hampered by considerations of gain': ὑπὸ κέρδει Cf. Hés. *Theog.* 862—866 τέχνη ὕπ' αἰξήων and τήκεται ὑφ' Ἠφαίστου παλάμῃν. σοφοί The meaning of this passage has been obscured hitherto by interpreting 'skilled mariners' instead of poets; the metaphor ought to be confined to the phrase τριταῖον ἄνεμον. The ship of Sôgenes' fortunes is sailing before a gentle breeze over a smiling sea under a bright sky; but the poet, soaring far above the present, has a vision of imminent storm and gloom (only to be averted by divine favor) which reminds him of the fate of Aias and Neoptolemos, and draws forth the warning cry of vv. 19, 20. His employers may prefer that he should reiterate flattering praise and confine himself to what is radiant and delightful in the past and present, but he must confer the

immortality of song (κλέος ἐτήτυμον) in his own way as deity inspires him.

βλάβεν Don. alters the Triclinian ὑπὸ...βάλων to ἀπὸ...βάλων. But the Vatican ὑπὸ...βλάβεν gives the best sense 'trammelled,' i.e. prevented from the free pursuit of their craft. Cf. *Theogn.* 387 (πενίη) βλάπτου' ἐν στήθεσσι φρένας κρατερῆς ὕπ' ἀνάγκης. We might understand with βλάβεν τοῦ ᾧ ἔμαθον ἐξειπεῖν, and Theátrion can appreciate this free utterance, as we learn from v. 60 that his understanding is untrammelled, Μοῖρα...σύνεσιν οὐκ ἀποβλάπτει φρενῶν, where two sounds are echoed, ὡ-, tautometrically. If there is any significance in this responson, the subject of ἔμαθον and βλάβεν must be poets, for σύνεσιν cannot mean merely readiness to pay for an ode. More-over interpretations on the line proposed by Dissen and others, namely that it is wise to pay a poet and chorus, assume that there is a complete break between vv. 18 and 19, whereas I make death an instance of ἄνεμος, which means 'storm-wind' several times in Pindar. Dissen and others also assume that κέρδει is equivalent to εὐτελεία or φειδοί, which is an illegitimate application of the saw "a penny saved is a penny gained."

19 θανάτου πέρας ἅμα mss. θανάτου παρὰ σᾶμα, against the metre. Böckh θάνατον πάρα | θαμὰ (= ἅμα). Wieseler, Schneidewin and Mommsen give the text. 'Wend their way together (cf. *Il.* 7. 335) to the bourne of death.' For θαν. gen. of definition with πέρας cf. O. 2. 30 f. ἦτοι βροτῶν γε κέκρεται

- 20 ἄ ἅμα νέονται. ἐγὼ δὲ πλέον' ἔλπομαι
εὐ λόγον Ὀδυσσεὸς ἢ πάθαν διὰ τὸν ἀδυεπῆ γενέσθ'
"Ομηρον."

30
Στρ. β'.

- 1 ἐπεὶ ψεύδεσσι φοι ποτανᾷ τε μαχανᾷ
2 σεμνὸν ἔπεστί τι· σοφία δὲ κλέπτει παράγοισα μύθοις.
τυφλὸν δ' ἔχει
3 ἦτορ ὄμιλος ἀνδρῶν ὁ πλείστος. εἰ γὰρ ἦν 35
25 4 ἔ τὰν ἀλάθειαν ἰδέμεν, οὗ κεν ὅπλων χολωθείς

| *πείρας οὐ τι θανάτου* (the rest of the sentence supporting my view of *ἀνεμος*), *Il.* 16. 502, *Mimnerm.* 2 [2]. 5 ff. *Κῆρες δὲ παρεστήκασιν μέλαιναί· | ἢ μὲν ἔχουσα τέλος γήραος ἀργαλέον, | ἢ δ' ἐτέρη θανάτοιο.* Pindar often uses verbs of motion transitively, without a prep. Bury's *θανάτου πάρος* has not any support; as after a verb of motion, *Soph. Aj.* 73, *Eur. Or.* 111, *πάρος* = 'forth from,' 'to the front from the interior.' Of course the wrong division *πέρα σᾶμα* would be changed by a corrector to *παρὰ σᾶμα*.

20 *ἔλπομαι* 'I believe that the renown of Odysseus came to transcend the reality,' *ἢ πάθαν* (*πάθεν*) being equivalent to *ἢ καθ' ἃ ἔπαθεν*. Old mss. read *πάθαν*, new *πάθεν*. For *ἐλπ.* = 'believe' cf. *Frag.* 39. 1 *τί δ' ἔλπει σοφίαν ἔμμεναι*, *Theogn.* 308 *ἐλπόμενοι κείνους πάντα λέγειν* *Εὔμα*, *Aesch. Sept. c. Th.* 76 *ἐνὰ δ' ἐλπίζω λέγειν*, where Verrall quotes *Plato Rep.* p. 45 *ἂ ἐλπίζω... ἔλαττον ἀμάρτημα [εἶναι]*. Cf. also *N.* 4. 92.

21 "Ομηρον Probably the *Lesser Iliad* or the *Aethiopis* is meant. Cf. on *N.* 8. 23—32.

22 *ψεύδ.* *φοι* 'His characteristic falsehood.' Cf. *O.* 9. 15 *Θέμυς θυγάτηρ τέ φοι... Εὐνόμα*. Of course for 'her daughter' *φοι* is not

wanted, but in such cases a possessive or quasi-possessive pronoun of the third person suggests that the relationship or connexion is peculiarly close or appropriate, *e.g.* that the daughter closely resembles or is peculiarly dear to the mother. In these two instances and *N.* 10. 29 *φοι* is equivalent to a case of *δς*, *fos*, or *έδς*. Cf. also *σφισιν* *P.* 9. 82. *ποτανᾷ μαχανᾷ* 'Power of making winged.' Cf. note on *P.* 1. 41 and *P.* 8. 34, *χρέος* ('debt of praise'), *ἐμᾷ ποτανῷ ἀμφι μαχανᾷ*, *P.* 9. 92, *συγαλὸν ἀμαχανίαν*, 'Lack of poetic power that bringeth silence.' For sentiment cf. *O.* 1. 28, 29, *Thuk.* 1. 21. 1. *τε* Supplied by Hermann. Bury 'μὲν' from *P.* 8. 34.

23 *σεμνόν τι* 'An air of solemnity' which induces belief. For *ἔπεστι* *Dissen* quotes *Aristoph. Nubes* 1025, *ὡς ἡδὺ σοῦ τοῖσι λόγοις σὺ φρον ἔπεστιν ἄνθος*. *σοφία* 'Poetic skill.' Cf. *P.* 1. 42. *κλέπτει παράγοισα*. For suppression of object cf. *P.* 2. 17, 'Beguiles us by the seduction of epic narratives.'

25 *ἔ τὰν* *Böckh*. mss. *ἐάν* or *ἐάν*, *Bergk* *ἐτάν*. *ἔ* Refers to *ὄμιλος*. *τὰν ἀλάθ.* That to him belonged the *κλέος ἐτήτυμον* and *τιμὰ* which no human decision could impair, since for him *θεός* *ἀβρὸν ἀβζει λόγον*. For *ἦν* with

- 5 ὁ καρτερὸς Αἴας ἔπαξε διὰ φρενῶν
 6 λευρὸν ξίφος· ὃν κράτιστον Ἀχιλλεύς ἄτερ μάχα 40
 7 ξανθῷ Μενέλα δάμαρτα κομίσαι θαοῖς
 8 ἂν ναυσὶ πόρευσαν εὐθυπνόου Ζεφύροιο πομπαὶ
 Ἀντ. β'.
 30 1 πρὸς Ἴλου πόλιν. ἀλλὰ κοινὸν γὰρ ἔρχεται
 2 κῦμ' Ἀἶδα, πέσε δ' ἀδόκητον ἐν καὶ δοκέοντα· τιμὰ
 δὲ γίνεται, 45
 3 ὦν θεὸς ἄβρον αὖξη λόγον· τεθνακώτων
 4 βοαθῶν τοὶ παρὰ μέγαν ὀμφαλὸν εὐρυκόλπου

accusative pronoun cf. *εἴη* with acc. pron. O. 1. 115, P. 2. 96, I. 1. 64. *χολωθείς* 'Have been infuriated at the loss of the arms and so....' For causal gen. cf. *Il.* 1. 65 *εἴτ' ἄρ' ὅγ' εὐχολῆς ἐπιμέμεται εἰθ' ἑκατόμβης*, Soph. *Ed. R.* 698, *Philoct.* 1308, *Ant.* 1177 *πατρὶ μνησας φόβου*, Aesch. *Eum.* 504 *κίτος ἐργμάτων*. 26 ὁ καρτ. *Al.* 'Aias the stout champion.'

27 ὃν κράτιστον...κομίσαι 'For he was the noblest...whom the waftings of...Zephyros conveyed in swift ships to recover....' For inf. cf. *Gdwn. M. and T.* § 758. For subject cf. *Il.* 2. 768 *ἀνδρῶν αὖ μέγ' ἄριστος ἔην Τελαμώνιος Αἴας*, | *ὄφρ' Ἀχιλεὺς μῆνιεν*· ὁ γὰρ πολὺ φέρτατος ἦεν.

30 ἀλλὰ...γάρ 'But (his might and bravery did not save him from a sad fate) for....' For *κομίσω* relating to Helenē cf. O. 13. 59. *ἔρχεται* Cf. N. 1. 32 *κοινὰ γὰρ ἔρχονται* *ἐπιτίδες* | *πολυπύων ἀνδρῶν*, O. 1. 99 f.

31 κῦμ' Ἀἶδα For metaphor cf. passages quoted on N. 4. 36. *ἀδόκητον* 'Ingloriously even on a glorious hero.' Cf. O. 2. 28 *ἐν καὶ θαλάσῃ*. To be sure O. 7. 26 *νῦν ἐν καὶ τελευτᾷ* shows that *καὶ* = 'and' can intervene between a preposition and its noun. P. 2. 10, 11

διφρον | *ἐν* (= *ἐς* as here) *θ'* ἄρματα, illustrates the position which is assumed for the preposition by Dissen and others who render 'on the inglorious and the glorious.' Paley renders 'unexpected, as well as on him (one?) who is looking for it' (so too Mezger). It is questionable whether *δοκέων*, used absolutely, would bear this sense; and the rendering certainly is inappropriate to a suicide. My version suits the cases both of Aias and Neoptolemos. Note the change of tense; *ἔρχεται* covers all time, *πέσε* refers to many points of time. *τιμὰ* Dissen points out that this 'honor' is higher than mere *λόγος*, 'fame,' which latter only was enjoyed by Odysseus, while Aias and Neoptolemos gained the former also.

32 *ἄβρον* Extension of the predicate. 'Rears to dainty (or 'luxuriant') growth.' Pindar twice uses *κύδος ἄβρον*. For the metaphor cf. N. 8. 40, 9. 48. Note the contrast with *vv.* 20—23. *αἰξή* Schol., mss. *αἰξί*. For absence of *ἐν* (*re*) cf. N. 9. 44, Goodwin *M. and T.* 540.

33 *βοαθῶν, τοὶ παρὰ μ.* Text Didymos, mss. *β.*, (or *full stop*) *τοὶ γὰρ μ.* Hermann, Dissen and others read *βοαθῶν, τοὶ παρὰ μ.*

- 5 μόλον χθονός· ἐν Πυθλοισί τε δαπέδοις 50
 35 6 κείται, Πριάμου πόλιν Νεοπτόλεμος ἐπεὶ πρᾶθεν,
 7 τῇ καὶ Δαναοὶ πόνησαν· ὁ δ' ἀποπλέων
 8 Σκύρου μὲν ἄμαρτεν, ἴκοντο δ' εἰς Ἐφύραν πλαγχθέν-
 τες.

55
 Ἐπ. β'.

- α Μολοσσία δ' ἐμβασίλευεν ὀλίγον
 β χρόνον· ἀτὰρ γένος αἰεὶ φέρεν
 40 γ τοῦτό μοι γέρας. ὄχρετο δὲ πρὸς θεόν,
 δ κτέαν' ἄγων Τρωῖαθεν ἀκροθινίων· 60
 ε ἵνα κρεῶν νιν ὑπερ μάχας ἔλασεν ἀντιτυχόντ' ἀνὴρ
 μαχαίρα.

'Namely of champions who would come,' &c. The Schol. on v. 68 (46) tells us that the god used to invite certain heroes to ξένια at Delphi; perhaps βραβῆται was a frequent title of such guests. Dissen's reading gives us 'to succour them when dead.'

34 μόλον mss. ἐμολε, the singular being ascribed to Didymos by the Schol. Vet. Mezger reads τῷ for τοι, v. 33 (comparing P. 5. 21), and μολῶν χθονὸς ἐν Πυθλοισι γαπέδαις. It is needless to alter further than to replace the recorded v. l. μόλον. -ί τε mss. -ι δέ.

37 Σκύρου The home of Neoptolemos' mother Déidamia, daughter of Lykomêdes. Böckh needlessly transposes ἴκοντο and πλαγχθέντες. For -αν πλαγχ-, the only instance of an irrational long syllable in this foot, cf. οἰκέων (with synizesis) v. 65. Ἐφύραν In Thesprôtia, afterward called Κίχυρος (Strabo 7. 324).

38 Cf. N. 4. 51.

39 φέρεν For the verb = *habuit* Dissen compares N. 3. 18, I. 6. 21. The tense takes us up to the abolition of kingly rule in Epeiros.

40 Foi 'This dignity in his honor.' Cf. πάτρα v. 85. The order

prevents us taking of with γένος, as in O. 9. 15, v. 22 *supra*. πρὸς θεόν To Delphi, to the Pythian Apollo.

41 κτέαν' 'Precious objects.' Cf. O. 6. 1, 4 (Φιάλαν) κορυφὰν κτεάνων. All mss. except the two Vatican give κτέατ' ἀνάγων, a false correction of κτεανάγων. For ἀκροθινίων cf. O. 2. 4. The sense is here almost proleptic, prime spoils set apart for offerings being indicated by the term for 'offerings of prime spoils.' ἀκροθ. Gen. of definition, cf. v. 19.

42 'Where he met with a brawl about flesh in return (for his offerings) and a man (Μαχαιρεὺς) smote him with a knife.' The position of νιν should have been quoted by Dissen for his insertion of σε between ποτὶ and πάντα λόγον, P. 2. 66, rather than the Homeric formula τῇ μιν ἐεισαμένην προσεφώνεε Il. 3. 389, cf. *Madv.* § 80. Such an order as we have here is rare except with περί, and even in this case the preposition is generally at the end of the clause or else close to the verb. Compare also Kallinos l. 20 ὥσπερ γάρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν. For

Στρ. γ'.

- 1 βάρυνθεν δὲ περισσὰ Δελφοὶ ξεναγέται.
 2 ἀλλὰ τὸ μόρσιμον ἀπέδωκεν· ἐχρῆν δέ τιν' ἔνδον ἄλσει
 παλαιτάτῳ 65
 45 3 Αἰακιδᾶν κρεόντων τὸ λοιπὸν ἔμμεναι
 4 θεοῦ παρ' εὐτειχέα δόμον, ἥρωταις δὲ πομπαῖς
 5 θεμισκόπον οἰκεῖν ἔντα πολυθύτοις
 6 εὐάνυμον ἐς δίκαν. τρία φέπεα διαρκέσει· 70

the preposition *ὑπέρ* Disson quotes Eur. *Phoen.* 1326 ἤκουσε τέκνα μονομάχῳ μέλλειν δοῖν | εἰς ἀσπίδ' ἔξειν βασιλικῶν δόμων ὑπερ. The slaughter suggests one of the various uses of the Delphic knife, cf. Aristot. *Pol.* 1. 2, which was very likely a broad two-edged knife, with a point and a hook at the end. Reject Disson's explanation of ἀντιτυχεῖν = *forte incidere* like the Homeric ἀντιάσει (*de industria adire*) πολέμοιο, &c. The Schol. says that Neoptolemos was variously said to have gone to Delphi to consult the oracle about Hermione's barrenness, or to sack the temple, or to demand satisfaction from the god for Achillēs' death (so Euripidēs), and that he was slain by the Delphians or by Machaereus. There is another version that he was slain by the machinations of Orestes, Eur. *Orest.* 1654—6, *Andr.* 1085—1165, who persuaded the Delphians that he intended sacrilege. Pindar's account of the visit is not inconsistent with Euripidēs', but their accounts of the reason for the attack upon him differ substantially.

43 The mss. reading β. περισσὰ δὲ Δελφοὶ is an interesting case of dittography wrongly corrected by leaving out the δέ in the proper place.

44 According to Pausanias (1. 14) the Pythia herself ordered his slaughter.

45 'Funeral sacrifices were offered up to him (Neoptolemos) at Delphi every year (Paus. 10. 24. 5), and he was commemorated first of all the heroes, whose names were recited at the Delphic ξένια' (Don.). The Schol., quoting Asklepiades' *Tragoedumena*, tells us that he was at first buried under the threshold, but that Menelāos had the body removed to the τέμενος on the right of the entrance to the temple (Paus. 10. 24. 5). He was honored with yearly ἐναγισμοὶ and by the Aeniānes with a θεωρία every fourth year.

46 πομπαῖς Processions and offerings in connexion with the above-mentioned ξένια. For the two adjectives cf. P. 9. 8, 10. 6.

48 'With a view to (upholding) fair-named justice,' = the shrine's good name for justice. The victim of a dispute about a sacrifice was an appropriate guardian of fair-dealing with respect to the sacred rites at Delphi. Mommsen, after the Schol. (citing Aristarchos), places the full stop after πολυθύτοις, not after δίκαν. The word εὐάνυμον recalls Aesch. *Choeph.* 948 ἐτηγύμως Διὸς κόρα, Δίκαν δὲ νυν | προσαγορεύομεν | βροτοὶ τυγχόντες καλῶς. Böckh (*Not. Crit.* p. 540) says—'Εὐάνυμος Pindaro est bonus, prosper. Notat Eustathius (ad *Il.* μ. p. 859, 5): μοῖρα δὲ δυσώνυμος πρὸς διαστολήν τῆς ἀγαθῆς, καὶ ὡς ἐν Πίνδαρος εἶποι, εὐάνυμον.' I take it Eustathios

6 εὐδαιμονίαν ἅπασαν ἀνελόμενον· οὐκ ἔχω
 7 εἰπεῖν, τίνι τοῦτο Μοῖρα τέλος ἔμπεδον
 8 ὥρεξε. Θεαρίων, τὴν δ' εὐοκίτα καιρὸν ὄλβου 85
 'Επ. γ'.

α δίδωσι, τόλμαν τε καλῶν ἀρομένῳ
 60 β σύνεσιν οὐκ ἀποβλάπτει φρενῶν.
 γ ξεῖνός εἰμι· σκοτεινὸν ἀπέχων ψόγον, 90
 δ ὕδατος ὥτε ῥοὰς φίλον ἐς ἄνδρ' ἄγων
 ε κλέος ἐτήτυμον αἰνέσω· ποτίφορος δ' ἀγαθοῖσι μισθὸς
 οὗτος.

Στρ. δ'.

ι ἐὼν δ' ἐγγὺς Ἀχαιὸς οὐ μέμψεταιί μ' ἀνὴρ

56 εὐδαμ. For sentiment cf. Bacchyl. 5. 53 οὐ | γὰρ τις ἐπι-
 χθονίων | πάντα γ' εὐδαιμον ἐφν.
 ἀνελόμενον Gerundive, 'by win-
 ning,' cf. N. 3. 16.

57 τέλος 'Consummation.' ἔμ-
 πεδον Extension of the predicate.
 For sentiment cf. P. 3. 105, 7. 20.

58 καιρὸν 'Measure,' 'propor-
 tion.' Cf. P. 1. 57 ὧν ἔραται καιρὸν
 διδούς (θεός).

59 τόλμαν 'A character for
 courage,' cf. O. 7. 89 ἄνδρα τε πύξ
 ἀρετὰν εὐρόντα, Eur. Ion 600 γέλωτ'
 ἐν αὐτοῖς μωρίαν τε λήψομαι, Iph. in
 Taur. 676 καὶ δεῖλιν γὰρ καὶ κἀκὴν
 κεκτήσομαι, Thuk. 1. 33 φέρονσα
 ἀρετήν, 3. 58 κακίαν ἀντιλαβεῖν.

60 σύνεσιν Cf. O. 2. 85 φωνά-
 εντα συνετοῖσιν, of the poet's own
 sayings, which are here also in
 part at least referred to. Cf. also
 Bacchyl. 3. 85 φρονέοντι συνετὰ
 γάρῳ. ἀποβλάπτει 'Doth not
 trammell'; L. and S. renders 'ruin
 utterly,' but to tell a man he is not
 an utter imbecile would be taken
 by many people for a serious re-
 flection on their mental powers.

61 σκοτανόν Causative, cf. P.
 4. 81, O. 1. 26, 6. 76, 11. 4, N. 8. 40.
 The syllable before σκ ought to be

short, so Böckh proposed σκοτεινὸν
 = κοτήντα, Rauchenstein κρυφαῖον,
 Bergk κελαινόν, Hartung εἰμ' ἀπέ-
 χων σκοτεινόν ψ. Kayser cites Hés.
 W. and D. 587 πετραίη τε σκική, but
 the colon seems to make Pindar's
 license worse. The text is sup-
 ported by N. 4. 40 and vv. 12, 13
supra.

62 Cf. N. 1. 24, 25 ἔλεγχε
 δὲ μεμφομένοις ἐσλοὺς ὕδωρ καπνῷ
 φέρειν | ἀντίον. Here however as
 smoke is not mentioned, and as
 ῥοαί is not the most appropriate
 word for water employed to quench
 fire (and as it occurs v. 12 with
 σκότον v. 13) the poet probably had
 irrigation in view. Cf. v. 32.

63 ἐτήτυμον 'True,' 'genuine.'
 Cf. vv. 23, 49 for the opposite.
 There is no reference to a name as
 Dr Verrall imagines with respect
 to Aeschylus' ἔτυμος, ἐτήτυμος.
 ποτίφορος Cf. N. 3. 31. μισθός
 Cf. v. 16 *supra*.

64 ἐὼν δ' ἐγγύς It seems un-
 likely that hypothetical proximity
 would be placed in such a promi-
 nent position in verse and sentence.
 I take it that a Molossian (Achæan)
 was present with the poet in Aegina
 when this ode was recited, and

- 65 2 Ἰονίας ὑπὲρ ἁλὸς οἰκέων· καὶ προξενία πέποιθ'· ἔν
 τε δαμόταις 95
 3 ὄμματι δέρκομαι λαμπρόν, οὐχ ὑπερβαλὼν,
 4 βίαια πάντ' ἐκ ποδὸς ἐρύσαιοι, ὁ δὲ λοιπὸς εὐφρων
 5 ποτὶ χρόνος ἔρποι. μαθὼν δέ τις ἂν ἐρεῖ, 100
 6 εἰ παρ μέλος ἔρχομαι ψάγιον δαρὸν ἐννέπων.
 70 7 Εὐξενίδα πάτραθε Σώγετες, ἀπομνύω
 8 μὴ τέρμα προβάς ἄκονθ' ὅτε χαλκοπάραρον ὄρσαι 105

render—'Though he be near, an Achæan, a dweller above the Ionian sea, will not blame me.'

65 ὑπὲρ Cf. P. 1. 18. Cookealey rightly objects to Dissen's *ad mare* and explains ὑπὲρ='above,' adding less correctly 'or beyond' in Strabo 7. 326—ἀναμέμκται δὲ τοῖσι τὰ Ἰαλυρικὰ ἔθνη τὰ πρὸς τῷ νοτίῳ μέρει τῆς ὀρεῖης καὶ (i.e. [?]) τὰ ὑπὲρ τοῦ Ἰονίου κόλπου. So again *ib.* 7. 324—ὑπερκείται δὲ τοῦτον μὲν τοῦ κόλπου (it was at least a mile off) Κίχυρος, ἢ πρότερον Ἐφύρα... ἐγγὺς δὲ τῆς Κιχύρου πολίχιον Βουχαίτιον Κασσωπαίων, μικρὸν ὑπὲρ τῆς θαλάσσης ὄν (i.e. not so far above the sea as Kichyros), Don. thinks Pindar's phrase 'peculiarly applicable to Cichyrus,' but it was in Thesprôtia, and reference to N. 4. 51—53, compared with the above-quoted passage of Strabo 7. 326, enables us to apply it to Dôdôna with which we know Pindar had friendly intercourse. Cf. Frag. 35. καὶ προξενία. So mss. Edd. omit either καὶ or προ-, but οἰκέων is dissyllabic with an irrational arsis, and we therefore need not alter the ms. reading. For adjectival use of part. cf. N. 4. 29. The poet's position as πρόξενος (of Dôdôna) would prevent him from disparaging Neoptolemos, while the fact that he was still πρόξενος showed that the Æacids of Epeiros had not taken offence at an objectionable Pæan. δαμό-

ταις Thebans, cf. N. 8. 38.

66 λαμπρόν For idiom cf. P. 2. 20, N. 4. 39, and for sentiment cf. N. 10. 40. Our 'serenity' comes very close to the meaning of λαμπρόν. οὐχ ὑπερβαλὼν 'Unconscious of arrogance.'

67 ἐρύσαιοι Metaphor from clearing a road by dragging aside obstacles. For the exact meaning of βίαια cf. N. 8. 34. εὐφρων 'May the remainder of my days steal on amid kindness.'

68 ποτὶ... ἔρποι Cf. N. 4. 43, and for the compound P. 1. 57 τὸν προσέρποντα χρόνον. μαθὼν 'If any one understand my meaning.' There is a reference to σύνεσις, v. 60. ἂν ἐρεῖ For ἂν with fut. cf. Goodwin *M. and T.* §§ 196, 197, O. 1. 109, I. 5. 59. Hermann would read δ' ἂν ἐρεῖ, Bury δέ τις ἀνερεῖ.

69 εἰ Not hypothetical, but = πρότερον after ἐρεῖ. The passage concerns the poet so intimately that I cannot think ἔρχομαι refers merely to the chorus. For παρ μέλος, 'untunefully,' cf. O. 9. 38 καὶ τὸ καυχᾶσθαι παρὰ καιρὸν | μανίαισιν ὑποκρέκει, cf. also πλημμελῶ ψάγιον. So Vatican mss. supported by Hésychios. The poet recalls vv. 48—53.

70 Εὐξενίδα Vocative. ἀπομνύω Lat. *deïro*, 'I make oath as defendant,' 'I deny on oath.' Bergk, from the Schol., ὑπομνύω.

71 τέρμα προβάς It would seem

Ἀντ. δ.

- 1 θοὰν γλῶσσαν, ὃς ἐξέπεμψεν παλαισμάτων
 2 αὐχένα καὶ σθένος ἀδίατον, αἰθωνί πρὶν ἄλλῃ γυῖον
 ἐμπεσεῖν.
 3 εἰ πόνος ἦν, τὸ τερπνὸν πλεόν πεδέρχεται.
 75 4 ἔα με· νικῶντί γε χάριν, εἴ τι πέραν ἀερθεῖς 110
 5 ἀνέκραγον, οὐ τραχὺς εἴμι καταθέμεν.

that Pindar alludes to Sôgenes himself actually having discharged his spear in the pentathlon with his foot advanced beyond the line which marked the beginning of the throw, so that having failed to gain the third victory he was obliged to strive to the utmost in the wrestling. Pindar often likens his verse to arrows and spears, cf. O. 1. 112, and esp. P. 1. 42 *ἄνδρα δ' ἐγὼ κείνον | αἰνῆσαι μενοινῶν ἔλπομαι | μὴ χαλκοπάρκον ἄκονθ' ὥσειρ' ἀγῶνος βαλεῖν* *ἔξω παλάμη δονέων, | μακρὰ δὲ βίβλαις ἀμύνεσθ' ἀντίους.* *δρῶμαι* Refers to the past, cf. O. 2. 92, 93 [Don.].

72 *δς*, κ.τ.λ. 'Which (if thrown successfully) is wont to dismiss the sturdy neck (*hendiadys*) from the wrestling unbathed in sweat before the limbs encounter the blazing sun.' Don. says 'As most of the public games of Greece were celebrated in the hottest season of the year, and as the pentathlon in particular was contested in the full blaze of the noonday sun (Paus. 6. 24 § 1), when the heat was so oppressive that even the spectators could not endure it (see Aristot. *Problem.* 38, *Ælian*, V. H. 14. c. 18); we may fully understand this allusion to the wrestling match, coupled with the *εἰ πόνος ἦν* which follows.' Simonides, *Frag.* 155. 5 f., says of a pentathlete *οὐδ' ἐγένοντο | ἀκτίνων τομίδων ποταβμοί.* *ἐξέπεμψεν* Gnômic aorist. If Thetis can be told in the first book of the *Iliad*, v. 144 *ἀλλὰ σὺ τὸν γ' ἐλθοῦσα, θεά,*

ὑπολύσαο δεσμῶν, although the rebel gods had not bound and did not bind Zeus, Pindar could say *ἐξέπεμψεν παλαισμάτων* even if there had been no wrestling. But there must always have been wrestling, if only to prove a minimum of proficiency, for it would give some competitors a most unfair advantage in the earlier contests not to have practised and trained honestly as wrestlers. But if Sôgenes had won with the spear, his task in the wrestling might have been comparatively light, as after one or two bouts he could retire on the strength of three previous victories. The readings *δ' ἐξέπ.* (Bergk), *δς ἐκ σ' ἐπ.* (Bury) tack a special assertion on to a simile, which is awkward compared with the general statement presented by *ms.* The poet playfully alludes to a failure which, so far from being a disgrace, resulted in enhancing the merit of the victory. The Schol. wrongly explains *προβάς* as = *ὑπερβαλὼν*.

74 *εἰ πόνος ἦν* This proves that Sôgenes had been obliged to beat dangerous competitors in the wrestling, and probably also been beaten in the foot race. *πλεόν* 'More abundantly.'

75 *ἔα με* 'Let me alone,' i.e. 'Fear not.'

76 *ἀνέκραγον* Idiomatic aorist referring to the immediate past. The meaning of *πέραν ἀερθεῖς* is

6 εἶρειν στεφάνους ἐλαφρόν· ἀναβάλεο· Μοῖσά τοι
 7 κολλᾷ χρυσὸν ἐν τε λευκὸν ἐλέφανθ' ἄμᾳ 115
 8 καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἔερσας.

Ἐπ. δ'.

80 α Διὸς δὲ μεμναμένος ἄμφι Νεμέᾳ
 β πολύφατον θρόον ὕμνων δόνει
 γ ἄσυχᾳ. βασιλῆα δὲ θεῶν πρέπει 120
 δ δάπεδον ἂν τόδε γαρνέμεν ἁμέρᾳ
 ε ὅπῃ· λέγοντι γὰρ Αἰακὸν νιν ὑπὸ ματροδόκοις γοναῖς
 φντεῦσαι,

Στρ. ε'.

85 ι ἐμᾷ μὲν πολίᾳρχον εὐωνύμῳ πάτρᾳ, 125

simply 'soaring too far' with the usual metaphor of the *flights* of poetry. Cf. v. 22 *supra*, N. 5. 21, Aristoph. *Pax* 831. Pindar refers to vv. 19 f. and the sombre topics introduced thereby. τραχὺς 'Niggardly at paying my debt of praise.' Cf. P. 11. 41. For inf. cf. Gdwn. *M. and T.* § 758. καταθέμεν Cf. Soph. *Œd. Col.* 227 ἃ δ' ὑπέσχεο ποῖ καταθήσεις; and Jebb's note. The suppressed object is the *μισθός* of v. 63 specialised.

77 ἀναβάλεο 'Strike up.' Cf. P. 1. 4. The poet makes as it were a fresh beginning. This one word is addressed to the musicians. Hermann renders *imponere tibi*, Dis-
sen expecta, morare.

78 ἐν τε 'And therewithal.' Cf. Soph. *Œd. R.* 27. The Schol. quotes Frag. 160 ὑφαίνω δ' Ἀμυθασινίδαις ποικίλον ἄνθημα. Cf. N. 8. 15. This early allusion to elaborate goldsmith's work in which gold, ivory and white coral were blended is of great interest. 'For the Muse combines gold and therewithal white ivory and the lily blossom, having culled it from the dew of the sea.' Pape takes *λείριον* here for an adject-

tive = *λεῖρός* (Hésych. *ισχνός*—*ώχνρός*) = 'slender,' 'pale.'

80 ἄμφι 'With regard to.' Cf. O. 9. 13, P. 2. 62.

81 δόνει Dis-*sen* observes that the metaphor is from spear-throwing, comparing P. 1. 44 ἀκόντα παλάμα δονέων; but cf. P. 10. 39 παντᾷ δὲ χοροὶ παρθένων | λυρᾶν τε βοᾷ καναχαὶ τ' αὐλῶν δονέονται. For πολυφ. ὕμν. cf. O. 1. 8.

82 ἄσυχᾳ Contrast this language with reference to an Æolian ode sung to the *lyre* with that of N. 3 (v. 67) which was sung to *flutes*.

83 δάπεδον So mss. Mezger restores the mistake γάπεδον, which does not scan. Perhaps here and v. 34 δάπεδον = 'terrace.' The next verse shows that the *Acakeion* is meant.

84 ἐπὶ Cf. I. 5. 44.

85 ἐμᾷ...πάτρᾳ 'To the honor of my clan,' the *Asôpidae*, to which both Thebans and Ægians belonged, and which was εὐώνυμος from its further connexion with Nemea. Of course ἐμᾷ has been altered to τεῷ, ἐῷ, ὑμᾷ, ἐγῷ (Bury).

- 2 Ἡράκλεες, σέο δὲ προπρεῶνα μὲν ξεῖνον ἀδελφεόν τ'.
 εἰ δὲ γεύεται
 3 ἀνδρὸς ἀνὴρ τι, φαῖμέν κε γείτον' ἔμμεναι
 4 νόφ φιλήσαντ' ἀτενεῖ γείτονι χάρμα πάντων 130
 5 ἐπάξιον· εἰ δ' αὐτὸ καὶ θεὸς ἀνέχοι,
 90 6 ἐν τίν κ' ἐθέλοι, Γίγαντας δς ἐδάμασας, εὐτυχῶς
 7 ναίειν πατρὶ Σωγένης ἀταλὸν ἀμφέπων
 8 θυμὸν προγόνων εὐκτῆμονα ζαθέαν ἀγυιάν. 135
 Ἄντ. ε'.
 1 ἐπεὶ τετραόροισιν ὄθ' ἀρμάτων ζυγοῖς
 2 ἐν τεμένεσσι δόμον ἔχει τεοῖς, ἀμφοτέρας ἰὼν χειρός.
 ὦ μάκαρ,

86 $\sigma\tau\omicron\delta\acute{\epsilon}$ For this $\delta\acute{\epsilon}$ (following $\mu\acute{\epsilon}\nu$) after vocative cf. N. 2. 14. $\mu\acute{\epsilon}\nu\ldots\tau\epsilon$ Cf. N. 2. 9. $\gamma\epsilon\upsilon\sigma\epsilon\alpha\iota$ *Delibat.* Cf. I. 1. 21. There is an old variant $\delta\epsilon\upsilon\sigma\epsilon\alpha\iota$.

87 γείτων, κ.τ.λ. Cf. Hés. *W.* and *D.* 346 πῆμα κακὸς γείτων, δσον τ' ἀγαθὸς μέγ' ὀνειαρ. | ἔμμορέ τοι τιμῆς δστ' ἔμμορε γείτονος ἑσθλοῦ, *Alkman Frag.* 50 [60] μέγα γείτωνι γείτων.

88 νόψ Cf. Hês. Th. 661 ἀτενεῖ
τε νόψ καὶ ἐπίφρονι βουλῇ. **χάρμα**
'Delight,' 'blessing,' as in O. 2. 19.

88 *ἀρέχοι*. Cf. Soph. *Aj.* 212 and Jebb's note. 'Should be constant to neighbourly relations,' mss. read *ἀρεχοι*. The text is due to Thiersch. Holmes puts a full stop after *ἀρέχοι*, taking it with *ἐλ*, 'for the simple expression of a wish,' like the Euripidean *ἐλ μοι γένοιτο*. I cannot think that a wish could be expressed here just before the wish *v.* 98.

90 ἐν τίν 'Under thy protection,' 'in dependence on thee.' Cf. Soph. *Aj.* 519 ἐν σοὶ πᾶς ἐγώ γε σώζομαι, and Jebb's note. **ἰθαλοὶ** Equal to μέλλοι, or should we render—'would be willing to cherish towards his father and so to go on

dwelling happily,' &c.? I.e. the neighbourhood of Hērakles' temple is enough to keep Sôgenes contentedly at home tending his father in his old age, rather than ranging in quest of adventures like Hērakles who subdued the Giants. For the advice to the youthful victor to cheer his father cf. P. 6. 19—27.

91 ἀγαλόν 'Tenderly affectionate,' with a suggestion of cheering gaiety. Cf. v. 10. The son is to be cheering to the father, as the ode provided by the father cheers the son.

93, 94 'For that he hath his house between thy precincts close as four-horse chariots may be seen, (having one) on either hand as he goes.' It is a mistake to suppose that four-horse chariots had two poles or two yokes, as art proves the reverse. Mr Bury, though professing to hold fast to Pindar's language, thinks *ὑποῖ* means 'yoke-arms,' and that "the relation of Sôgenes' home to the temples is compared to that of a chariot-pole to the two arms of the yoke which is attached to its extremity." This view suggests a singularly long and narrow house with semi-detached

- 95 3 τὴν δ' ἐπέοικεν Ἥρας πόσιν τε πειθέμεν 140
 4 κόραν τε γλαυκώπιδα· δύνασαι δὲ βροτοῖσιν ἀλκὰν
 5 ἀμαχανιῶν δυσβάτων θαμὰ διδόμεν.
 6 εἰ γάρ σφισιν ἐμπεδοσθενέα βίον ἀρμόσαις 145
 7 ἦβα λιπαρῶ τε γήραϊ διαπλέκοις
 100 8 εὐδαιμόν' ἔοντα, παίδων δὲ παῖδες ἔχοιεν αἰεὶ

Ἐπ. ε'.

a γέρας τό περ νῦν καὶ ἄρειον ὀπιθεν.

b τὸ δ' ἐμὸν οὐ ποτε φάσει κέαρ

150

c ἀτρόποισι Νεοπτόλεμον ἐλκύσαι

d ἔπεισι· ταῦτ' αὖτε τρεῖς τετράκι τ' ἀμπολεῖν

temples fastened on to the top near one extremity. The preposition *ἐν* does not suit Mr Bury's theory. Close contiguity might well be suggested by a reference to racing chariots whether we think of three abreast or one pressing up to pass between two. In *τετρ. ἀρμ. ζυγοῖς* we have a paraphrase of *τετράζυξ ἀρμασιν* (cf. *τετράζυξ ὄχος* Eur.) with a dative of mere reference. An episode in the four-horse chariot race which Sôgenes had witnessed at Nemea may be alluded to. Note that *ἐχει...ῶν* is a variation of the common construction *ἔστι τὰ τεμένη ἐξ ἀμφ. χειρὸς ἰόντι*.

95 8' For δὲ after vocative cf. O. 1. 36.

96 κόραν Hêbê, cf. vv. 4, 99. 82 'For.'

97 From this passage and from v. 60 it has been inferred that Theârion labored under some bodily ailment or infirmity.

98 This prayer refers to vv. 55—58 *τυχεῖν*—*ᾄρεξε*. *σφισιν* Sôgenes and Theârion. *ἀρμόσαις* Participle, 'should'st attach....'

99 διαπλέκοις 'Carry on to the end.'

101 'The present victory and a nobler one (at Delphi or Olympia) afterwards.' The notion of Delphi

in *ἄρειον* brings the poet back to Neoptolemos.

103 ἀτρόπ. 'Ill-mannered,' 'which cannot be turned' from any malicious or sinister acceptance. Theognis, 213—218, shows plainly that *ἀτροπία* means inability to adapt oneself to one's company. *ἐλκύσαι* 'That I have maltreated,' like beasts worrying a corpse. Cf. *Il.* 17. 394, 558.

104 ταῦτά, κ.τ.λ. 'To work over the same ground three or four times argueth lack of inventive power, like the "Διὸς Κόρινθος" of a woman sillily prattling to children.' This was probably the burden of a popular nursery ditty. Cf. Aristoph. *Ran.* 439, *Eccl.* 828. Müller, *Dor.* 1. p. 88 (*Trans.*, 2nd ed. p. 96) and von Leutsch, *Paroem. Gr.* 2. p. 368, give the historical account of the origin recorded by the Schol., namely that ambassadors from the Bakchiadae, sent to invite the Megarians to resume their allegiance, at last said *δικαίως στενάζει ὁ Διὸς Κόρινθος εἰ μὴ λήθοιτο δίκην παρ' ὑμῶν*. Whereupon they were pelted, and in an ensuing fight the Megarians urged each other to strike *τὸν Διὸς Κόρινθον*. The proverb is said to refer *ἐπὶ τῶν ἀγῶν σεμνυνομένων καὶ δειλῶς ἀπαλ-*

05 ε ἀπορία τελέθει, τέκνοισιν ἄτε μαψυλάκας Διὸς Κόρινθος. 155

λαττόντων, an explanation which is not supported by Pindar. Some editors seem to take μαψυλάκας as nom. sing. = 'a silly babbler,' but the construction with ἄτε after ἀμπολεῖν would be the accusative, and the only possible construction for the nom. sing. is to make μαψυλάκας agree with Κόρινθοι. The Schol. Vet. explains ὥσπερ παρὰ νηπίοις τοῖς τέκνοις as though the reading had been μαψυλάκαις, or else the interpretation last given

was intended. The phrase in this case is regarded by the poet as the agent in the vain repetition of itself; for such a form as μαψ. could hardly be passive in meaning. ἀμπολεῖν Cf. Soph. Phil. 1238 δις ταῦτ' ἀβούλει καὶ τρίς ἀναπολεῖν μ' ἔπη;

105 ἄτε Equal to ὥσπερ. Cf. O. 1. 2, note. μαψ. Gen. sing. fem. Cf. Sappho Frag. 27 [98] μαψυλάκαν γλώσσαν (mss. μαψυλάκταν).

The compounds which seem to have been coined for this ode are φιλόμολπος, δορίκτυπος, λιπαράμπυξ, εὐθύπνοος, εὐρύκολπος, θεμίσκοπος, ματρώδοκος, ἐμπεδοσθενής, πολλαρχος.

NEMEA VIII.

ON THE VICTORY OF DEINIS OF AEGINA IN THE SHORT FOOT-RACE.

INTRODUCTION.

DEINIS, the son of Megas, of the family of the Châriadae (*v.* 46), of Aegina, had, like his father, been twice victor in the stadium at Nemea. The ode was sung on the occasion of the dedication of Deinis' crown at the temple of Aeakos (*v.* 13).—There is more break than usual between the metrical divisions of this ode.

There is nothing to indicate the date except perhaps *v.* 20, from which it may be inferred that the date fell in Ol. 79, either B.C. 63 or B.C. 61 just before N. 7. It is absurd to discern political allusions in *vv.* 20—22, for it was at any time natural to remind the Aeginetans of Pindar's day that in the time of Aeakos Aegina was not inferior in influence to Athens and Sparta, which had since become the predominant states of Hellas. We may therefore dismiss Disson's view that politics subsequent to B.C. 457 are indicated, and Mezger's B.C. 491, when Aegina submitted to Persia, and consequently was compelled by Sparta to send hostages to Athens (*Hêrod.* 6. 49, 50). If the ancient coöperation of the three states suggested any special political event or situation, it ought to suggest the coöperation of Aegina at Salamis and Plataea. Moreover, if the poet meant to allude to enmity between Athens and Aegina, it is incredible that he should have chosen as a leading motive the myth of Aias, the Æacid whom Athenians delighted to honor. Lastly the third strophe is more likely to be the utterance of an elderly poet than of one about thirty years old. Though the main theme is envious detraction, it does not follow that Deinis or Aegina had any special need for consolation, for (*φθόνος*) *ἄπτεραι ἐσλῶν αἰεὶ* *v.* 22, *ἐχθρὰ πάρφασις τὸ λαμπρὸν βιάται* *vv.* 32—34; in short it is a commonplace of Epinician compliment to represent the objects of the poet's praises as attacked by *μῶμος*, *φθόνος*, *πάρφασις*, κ.τ.λ. Cf. *Bacchyl.* 13. 169 *βροτῶν δὲ μῶμος* | *πάντεσσι μὲν ἐστὶν ἐπ' ἔργois*, P. 1. 81—84, 11. 29 f., while the epinician ode is the divine

charm to counteract these malefic influences, and confer on the victor imperishable unimpeachable fame.

The introduction occupies the first system, and the first verse of the second. It is devoted to invocations of Hôra and Aeakos. The central portion, concerned with falsehood, detraction, and Aias, ends with the second system. The conclusion extends over the third system, and is apportioned between the poet and the victor.

The compounds which seem to have been coined for this ode are *νεόκτονος*, *ὀμόφοιτος*, *δολοφραδής*, *κακοποιός*, and perhaps *παμφθόρος*.

There are some curious tautometric echoes, *-έων αλ-* v. 39, *-έων Αι-* v. 27, *-ἄν πελ-* v. 29, *-ἄν Πελ-* v. 12, *καὶ νν.* 6, 18, 23, *ἕτεροι* v. 37, *ἐτέρας* v. 3, *ἀμφι-* νν. 23, 6, *-ἄν φι-* v. 1, *ὑπ-* v. 47, *ὑπ'* v. 30, *-φορον* v. 48, *φέρων* v. 14, *ἐπι-* νν. 39, 5. Heterometrically *ἄπτεισθαι* is found νν. 14, 22, 36, *ἄπτειν* v. 37, *φιλ-* νν. 1, 13, 42, *πολλ-* repeated νν. 8, 20, *ἀντελνειν* νν. 25, 34, *Κυπρ.* νν. 8, 18, *πάλαι* νν. 32, 51. The last of these is rhetorically significant. Perhaps *ἄπτεται* v. 22, *ἄπτομαι* v. 14 accentuate a contrast between the supplicatory help of the poet and the attack of the envious.

The mode is Dorian, the metres dactylo-epitritic. They are unsymmetrical in arrangement.

STROPHE.

- 1 - ˘ | - ˘ ˘ | - - | B.*A.
 2 C.B. - ˘ ˘ | - ˘
 3 B.C.†A.'
 4 ˘ ˘ : - ˘ ˘ | - - | B.A.
 5 C'.C.‡

EPODE.

- a - : A'.C'
 b - ˘ ˘ | ˘ | A.'
 c ˘ ˘ : ˘ | B.A.B.'
 d - : C. | - ˘
 e B.A.'B.'
 f B. | - ˘ ˘ | ˘ | B.A.†
 g B.B.‖.C.B.'

* Incisio.

† Caesura after first syllable.

‡ Caesura after first syllable of 7th foot.

‖ Caesura after first, incisio after last syllable.

ANALYSIS.

vv.

- 1—3. Hôra is sometimes kind, sometimes cruel.
- 4, 5. One must be content to be moderate and attain one's nobler desires.
- 6—8. The union of Zeus and Aegina was blest.
- 8—12. Aeakos was much courted by heroes.
- 13—16. Dedication of ode and crown to Aeakos.
- 17, 18. Prosperity granted by the gods is comparatively lasting, such, for instance, as that of Kinyras of Cyprus.
19. I pause like a runner preparing to start.
- 20, 21. For anything new provokes envious criticism.
- 22—32. For envy attacks the noble as in the case of Aias and the arms of Achilles.
- 32—34. Detraction existed of old.
- 35—39. Far be this from the poet, who hopes to win fame and popularity by straightforward plain-speaking.
- 40—44. Excellence and the joy of victory are enhanced by song.
- 44—50. The poet cannot restore Megas to life, but he can rear a monument to father and son and assuage pain.
- 50, 51. The antidote of song is as old as the poison of detraction.

Στρ. α'.

- 1 "Ωρα πότνια, κάρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων,
- 2 ἥτε παρθενήτοις παίδων τ' ἐφίζοισα γλεφάροις,

1 "Ωρα. Goddess of puberty. Cf. Aesch. *Suppl.* 996, quoted N. 5. 6. For the double genitive cf. P. 9. 39 κρυπταὶ κλαῖδες ἐντὶ σοφᾶς πειθοῦς ἱερᾶν φιλοτάτων.

2 Cf. Soph. *Antig.* 795 νικᾷ δ' ἐναργῆς βλεφάρων ἕμερος εὐλέκτρον | νύμφας. Pindar often wavers between a quality and the personification thereof, but here we have an extreme case. How anything which sits in the eyes could carry their proprietor with gentle or

rough hands is a problem insoluble even by a poet. Sophokles proves that the seat of desire is the eyes, though that of sleep might be the eyelids. For ἄτε after a vocative clause standing by itself cf. Eur. *Orest.* 317 f. ὦ... θεᾶ!... αὐ κ.τ.λ. 'Thou who...nestling in...dost touch.'

3 βαστ. Cf. Aesch. *Ag.* 35. The herald leads lovers by the hand to each other, cf. *Il.* 1. 320—323, or by force. ἀνδράκας

3 τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάξεις, ἕτερον
 δ' ἑτέραις. 5
 4 ἀγαπατὰ δὲ καιροῦ μὴ πλαναθέντα πρὸς ἔργον ἕκαστον
 5 5 τῶν ἀρειόνων ἐρώτων ἐπικρατεῖν δύνασθαι.

Ἄντ. α'.

1 οἶοι καὶ Διὸς Αἰγίνας τε λέκτρον ποιμένες ἀμφε-
 πόλησαν 10
 2 Κυπρίας δῶρων· ἔβλασεν δ' υἱὸς Οἰνῶνας βασιλεὺς
 3 χειρὶ καὶ βουλαῖς ἄριστος. πολλά νιν πολλοὶ λιτά-
 νευον ἰδεῖν·
 4 ἀβοατὶ γὰρ ἡρώων ἄωτοι περιναietaόντων 15
 10 5 ἤθελον κείνου γε πείθεσθ' ἀναξίαις ἐκόντες,

Ἐπ. α'.

α οἷ τε κρανααῖς ἐν Ἀθάναισιν ἄρμοζον στρατόν, 20
 β οἷ τ' ἀνὰ Σπάρταν Πελοπηϊάδαι.

χερσὶ Cf. P. 4. 234 ἀνάγκας ἔττεσιν, P. 11. 34 δῆμους ἀβρότατος. ἑτέραις Euphemistic for ἀγρίαίς. Cf. P. 3. 34, Eur. *Herc. Fur.* 1238, also the similar use of ἄλλος. The poet means violent or thwarted passion. There is a zeugma in the construction of βαστάξεις, which first means to carry in fondling fashion and then to enfold in a tight grip. We can render by 'bear along' in both cases, but I do not think ἀγρίαίς χερσὶ βαστάξεις would stand alone.

4 ἀγαπατὰ For plur. cf. P. 1. 34, N. 4. 71. καιροῦ 'Without having transgressed the bounds of moderation.'

5 ἐπικρατεῖν 'To get secure possession of his nobler objects of desire.'

6 οἶοι I.e. ἀρέωνες. ποιμένες, κ.τ.λ. I.e. ἔρωτες.

7 Κυπρ. δῶρ. Cf. Theog. 1298 ἡμερόντα γάμον, χρυσῆς Ἀφροδίτης | δῶρα, Bacchyl. 17. 9 ἡμεραμπύκος

θεῆς | Κυπρίδος...δῶρα, Il. 3. 54. υἱὸς Aeakos. Οἰνῶνας Old name of the island before the nymph Aegina gave her name to it.

8 πολλά Cf. N. 5. 31 and the Homeric πολλά λίσσεσθαι. Disson interprets πολλάκις, but Don. rightly observes that 'the secondary idea of frequency' is contained in λιτάνευον. ἰδεῖν 'That they might behold him.' Do not take νιν as primarily the object of ἰδεῖν.

9 ἀβοατὶ Generally rendered 'unbidden,' 'unsummoned,' but 'without fighting,' = ἀμαχητὶ, seems to be more in accordance with analogy and with the meanings of βοή δῶροι 'The flower.' Cf. O. 2. 7.

10 γε 'His, and his alone.'

11 ἀρμ. στρ. As Aeakos was according to the myths in about the same generation as Théséus, this phrase may refer to the legendary classification of the citizens of Attica by Théséus.

12 ἀνὰ The preposition is ἀρ-

ANALYSIS.

vv.

- 1—3. Hôra is sometimes kind, sometimes cruel.
- 4, 5. One must be content to be moderate and attain one's nobler desires.
- 6—8. The union of Zeus and Aegina was blest.
- 8—12. Aeakos was much courted by heroes.
- 13—16. Dedication of ode and crown to Aeakos.
- 17, 18. Prosperity granted by the gods is comparatively lasting, such, for instance, as that of Kinyras of Cyprus.
19. I pause like a runner preparing to start.
- 20, 21. For anything new provokes envious criticism.
- 22—32. For envy attacks the noble as in the case of Aias and the arms of Achilles.
- 32—34. Detraction existed of old.
- 35—39. Far be this from the poet, who hopes to win fame and popularity by straightforward plain-speaking.
- 40—44. Excellence and the joy of victory are enhanced by song.
- 44—50. The poet cannot restore Megas to life, but he can rear a monument to father and son and assuage pain.
- 50, 51. The antidote of song is as old as the poison of detraction.

Στρ. α'.

- 1 "Ωρα πότνια, κάρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων,
- 2 ἄτε παρθενητοῖς παίδων τ' ἐφίζουσα γλεφάρους,

1 "Ωρα. Goddess of puberty. Cf. Aesch. *Suppl.* 996, quoted N. 5. 6. For the double genitive cf. P. 9. 39 *κρυπταὶ κλαῖδες ἐντὶ σοφᾶς πειθοῦς ἱερᾶν φιλοτάτων.*

2 Cf. Soph. *Antig.* 795 *νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρον | νύμφας.* Pindar often wavers between a quality and the personification thereof, but here we have an extreme case. How anything which sits in the eyes could carry their proprietor with gentle or

rough hands is a problem insoluble even by a poet. Sophokles proves that the seat of desire is the eyes, though that of sleep might be the eyelids. For ἄτε after a vocative clause standing by itself cf. Eur. *Orest.* 317 f. *ὦ... θεᾶ!... αὐ κ.τ.λ.* 'Thou who...nestling in...dost touch.'

3 βασιτ. Cf. Aesch. *Ag.* 35. The herald leads lovers by the hand to each other, cf. *Il.* 1. 320—323, or by force. ἀνάγκας

- 3 τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάξεις, ἕτερον
 δ' ἐτέραις. 5
 4 ἀγαπατὰ δὲ καιροῦ μὴ πλαναθέντα πρὸς ἔργον ἕκαστον
 5 5 τῶν ἀρειόνων ἐρώτων ἐπικρατεῖν δύνασθαι.

Ἄντ. α'.

- 1 οἶοι καὶ Διὸς Αἰγίνας τε λέκτρον ποιμένες ἀμφε-
 πόλησαν 10
 2 Κυπρίας δῶρων· ἔβλασταν δ' υἱὸς Οἰνώνας βασιλεὺς
 3 χειρὶ καὶ βουλαῖς ἄριστος. πολλά νιν πολλοὶ λιτά-
 νευον ἰδεῖν·
 4 ἀβοατὶ γὰρ ἡρώων ἄωτοι περιναietaόντων 15
 10 5 ἤθελον κείνου γε πείθεσθ' ἀναξίαις ἐκόντες,

Ἐπ. α'.

- α οἷ τε κρανααῖς ἐν Ἀθάναισιν ἄρμοζον στρατόν, 20
 β οἷ τ' ἀνὰ Σπάρταν Πελοπηιάδαι.

χερσὶ Cf. P. 4. 234 ἀνάγκας ἔντεσιν, P. 11. 34 δόμους ἀβρότατος. ἐτέραις Euphemistic for ἀγρίαις. Cf. P. 3. 34, Eur. *Herc. Fur.* 1238, also the similar use of ἄλλος. The poet means violent or thwarted passion. There is a zeugma in the construction of βαστάξεις, which first means to carry in fondling fashion and then to enfold in a tight grip. We can render by 'bear along' in both cases, but I do not think ἀγρίαις χερσὶ βαστάξεις would stand alone.

4 ἀγαπατὰ For plur. cf. P. 1. 34, N. 4. 71. καιροῦ 'Without having transgressed the bounds of moderation.'

5 ἐπικρατεῖν 'To get secure possession of his nobler objects of desire.'

6 οἶοι I.e. ἀρεῖους. ποιμένες, κ.τ.λ. I.e. ἔρωτες.

7 Κυπρ. δῶρ. Cf. Theog. 1298 ἡμερόντα γάμον, χρυσῆς Ἀφροδίτης | δῶρα, Bacchyl. 17. 9 ἡμεραμπύκος

θεῶς | Κυπρίδος...δῶρα, *Il.* 3. 54. υἱὸς Aeakos. Οἰνώνας Old name of the island before the nymph Aegina gave her name to it.

8 πολλά Cf. N. 5. 31 and the Homeric πολλά λίσσεσθαι. Dissen interprets πολλάκις, but Don. rightly observes that 'the secondary idea of frequency' is contained in λιτάνευον. ἰδεῖν 'That they might behold him.' Do not take νιν as primarily the object of ἰδεῖν.

9 ἀβοατὶ Generally rendered 'unbidden,' 'unsummoned,' but 'without fighting,' = ἀμαχητὶ, seems to be more in accordance with analogy and with the meanings of βοή. ἄωτοι 'The flower.' Cf. O. 2. 7.

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12 ἀνὰ The preposition is ap-

- ε* *ικέτας* Αἰακοῦ *σεμνῶν* γονάτων πόλιός θ' ὑπὲρ φίλας
α *αστῶν* θ' ὑπὲρ τῶνδ' ἄπτομαι φέρων
 15 *ε* Λυδῖαν *μίτραν* *καναχηδὰ* πεποικιλμέναν, 25
ς Δείνιος *δισσῶν* *σταδίων* καὶ πατρὸς Μέγα Νεμεαῖον
ἀγαλμα.
ρ *σὺν* θεῷ γάρ τοι φυτευθεὶς ὄλβος ἀνθρώποισι παρ-
μονώτερος·

Στρ. β'.

- 1 *ὄσπερ* καὶ Κινύραν ἔβρισε πλούτῳ ποντίῃ ἔν ποτε
 Κύπρῳ.

30

propriate to the scattered quarters of Sparta which Thukydides contrasts with the topographical condition of Athens. According to the known myths the Pelopids of Sparta (Menelaos) were not contemporary with Aeakos, and it is therefore possible that Pindar refers to an unknown myth.

13—15 The crown won by Deinis was being dedicated with the poet's crown of song at the temple of Aeakos.

15 *καναχηδὰ* Cf. P. 10. 39 *καναχαὶ αὐλῶν*, Soph. *Trach.* 641 *αὐλὸς οὐκ ἀναρσίαν | ἀχῶν καναχὰν ἐπάνεισιν*. Hæsioid uses this adverb. For the metaphor cf. *Frag.* 160 *ὑφαίνω δ' Ἀμυθαιονίδαις ποικίλον ἀνδρῆμα*, quoted by the Schol. on N. 7. 78 (115). The *μίτρα* here and in O. 9. 84 means the whole crown, but was properly the twisted woollen fillet (*εἰμαλλον μίτραν*, I. 4. 62) by which the leaves or sprays of the wreath were kept together.

16 *δισσῶν* Refers both to Deinis and his father, as is proved by *vv.* 47, 48 *ποδῶν εὐανόμων | δις δὴ δυοῦν*, 'the feet illustrious on two occasions of two (Chæriadae).' *Νεμεαῖον ἀγαλμα* 'An adornment of Nemean victories in two foot-races.'

17 *σὺν θεῷ* 'By the aid of a

god,' i.e. of Aeakos or of Zeus for Aeakos' sake. For *φυτευθεὶς* cf. P. 4. 69 *τιμαὶ φύτευθεν*. The comparative *παρμονώτερος* implies the sentiment of P. 3. 105, 106 *ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἐρχεται | ἄπλετος ἐστ' ἂν ἐπιβρίσας ἐπηγται*, 7. 20. For the idea cf. *Frag.* 111 *εὐδαιμόνων | δραπέτας οὐκ ἐστιν ὄλβος*. Render *παρμον.*, 'maketh longer stays,' after Sir J. Suckling, 'Love with me hath made no stays' [Mr Fanshawe].

18 *ὄσπερ* καὶ Echoing exactly *οἶοι καὶ v. 6*, joins such prosperity as that of Kinyras to such *ἔρωτες* as delighted Zeus and Aegina into a double portion of happiness which Pindar implies that Deinis will enjoy. Kinyras was priest of Aphroditê, which further connects wealth and *ἔρωτες*. Note that *κεῖνος καὶ, v. 23*, points a contrast between what the poet wishes to avert and what he prays for. This recurrence is reinforced by the tautometric *ἀμφ. vv.* 23, 6, while the other recurrence is reinforced by the repetition of *Κύπρ. vv.* 18, 7. In each case *καὶ* emphasises the instance adduced. *Ὀλβος* is here personified, though not so in the preceding line. For Kinyras cf. P. 2. 15—17. *ποτε* For the position cf. P. 2. 33, 4. 258.

- 2 ἴσταμαι δὴ ποσσὶ κούφοις, ἀμπνέων τε πρὶν τι φάμεν.
 20 3 πολλὰ γὰρ πολλὰ λέλεκται· νεαρὰ δ' ἐξευρόντα δόμεν
 βασάνῳ
 4 ἐς ἔλεγχον, ἅπας κίνδυνος· ὄψον δὲ λόγοι φθονε-
 ροῖσιν· 35
 5 ἄπτεται δ' ἐσλῶν αἰεὶ, χειρόνεσσι δ' οὐκ ἐρίζει.
 Ἀντ. β'.
 1 κείνος καὶ Τελαμῶνος δάψεν υἱόν, φασγάνῳ ἀμφικυλί-
 σαις. 40

19 ἴσταμαι 'I stay on tip-toe,' i.e. poisoning myself and taking breath before the start, in the attitude of the cast of 'A girl starting for a foot race' in the Fitzwilliam Museum. The phrase κούφα βιβῶντα, 'with light tread,' 'tripping lightly,' O. 14. 15, is not quite the same. The body of the ode begins here, the first eighteen verses being dedicatory to Aeakos.

20 'Many tales have several versions; but when one has discovered new points it is utterly hazardous to submit them to the touchstone for assay; for discussions are toothsome to the envious, and envy ever fastens on to the noble, but contends not against the mean. It did rend even the son of Telamon by forcing him on to his sword.' It would appear that Pindar invented himself (or gave currency to an Eginetan version of) the detail of the myth of the κρῖσις δ'πλων which attributed the defeat of Aias to unfair means, which version is adopted by Sophokles *Aj.* 1135, where Teukros says to Menelâos κλεπτής γὰρ αὐτοῦ ψηφοποιὸς εὐρέθης. In the earlier ode, I. 3, in which the fate of Aias is mentioned, Odysseus' τέχνα defeats the better man, but no underhanded proceedings in connexion

with the decision are suggested. In N. 7 the unfair character of the voting is insinuated, and I am therefore disposed to date N. 8 before N. 7. See on v. 12.

21 λόγοι. 'Discussion.' Dissen, *Deliciae vero sunt verba quae dicant in vitis quarentibus quod reprehendant*; Don., Cookesley, Paley, 'praise.' Markland goes too far in regarding λόγοι here and in Eur. *Suppl.* 565 as = ψόγοι. It is rather 'criticism'; the neutral term getting a color from the preceding clause. For the extraction of φθόνος from φθονεροῖσιν cf. Soph. *Aj.* 201 νόσον from νοσήσαν. Not very unlike is N. 4. 3 πόνων κεκριμένων...νιν (τὸν νικῶντα). For the sentiment cf. Soph. *Aj.* 157 πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἔρπει, P. 7. 19, 11. 29, *infra* v. 34.

22 ἄπτεται 'Attacks.' Cf. Aesch. *Sept. c. Th.* 204, Soph. *Aj.* 1608. There is no hint of disease or medicine in the ode except ἐπαιδαῖς...νώδυνον, vv. 49, 50.

23 ἀμφικυλίαις Cf. *Il.* 8. 86 κυλινδόμενος περὶ χαλκῷ, 'transfixed by the bronze,' Soph. *Aj.* 828 (με) πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει, 899 φασγάνῳ περιπτύχῃς. The slang 'to get outside a glass of beer,' &c. is a similar idiomatic inversion.

- 2 ἢ τιν' ἀγλωσσον μὲν, ἦτορ δ' ἄλκιμον, λάθρα κατέχει
 25 3 ἐν λυγρῷ νείκει· μέγιστον δ' αἰόλῳ ψεύδει γέρας
 ἀντέταται.
 4 κρυφίαισι γὰρ ἐν ψάφοις Ὀδυσσῇ Δαναοὶ θεράπευ-
 σαν· 45
 5 χρυσεῶν δ' Αἴας στερηθεὶς ὅπλων φόνῳ πάλαισεν.
 Ἐπ. β'.
 α ἢ μὲν ἀνόμοιά γε δόρσιον ἐν θερμῷ χροῦ
 β ἔλκεα ῥῆξαν πελεμιζόμενοι 50
 30 γ ὑπ' ἀλεξιμβρότῳ λόγχῃ, τὰ μὲν ἀμφ' Ἀχιλεὶ νεοκτόνῳ,
 δ ἄλλων τε μόχθων παμφθόροισιν ἐν
 ε ἀμέραις. ἐχθρὰ δ' ἄρα πάρφασις ἦν καὶ πάλαι, 55
 ς αἰμύλων μύθων ὁμόφοιτος, δολοφραδῆς, κακοποιὸν
 ὄνειδος·

24 Cf. *Il.* 13. 824 Αἴαν ἀμαρτοε-
 πὲς βουγίε, ποῖον εἶπες; κατέχει
 'Encompasses,' 'overwhelms.' Cf.
O. 7. 10, *P.* 1. 96.

25 αἰόλ. Cf. *Bacchyl.* 15. 57
 α δ' αἰόλοις ψεύδεσσι καὶ ἀφροσύναις |
 ἐξαισίους θάλλουσ' ἀθαμβῆς | ὕβρις.
 ἀντέταται 'The greatest prize has
 been held out to,' conferred upon,
 not 'held up,' 'proposed.' For
 perfect cf. *O.* 1. 53, *N.* 3. 84.

26 θεράπ. 'Did service to,'
 'trunkled to.'

27 φόνῳ 'Invited the grip of
 violent death.' Cf. *Hés. W. and D.*
 413 ἀτρησι παλάει.

28 ἢ μὲν 'Yet verily.' ἀνόμοιά
 γε Though *Odysseus* was perhaps
 equal to *Aias*, or almost equal,
 according to the terms of the con-
 test for the arms, in battle 'at least
 they made far different wounds
 gape (or 'gush [with blood]') on
 the warm flesh of foemen (*dat. in-*
commodi) when hard pressed,' &c.
 That is to say in battle *Aias* was
 far superior to *Odysseus*.

29 πελεμιζόμενοι So *Schol. Vet.*

mss. πολεμιζ.

30 ὑπ' Cf. *O.* 11. 36, *P.* 3.
 10. μὲν-τε Cf. *O.* 4. 15. The
 poet refers to exploits not related
 in our *Iliad*, but probably from the
 ballads which formed the *Aethiopsis*
 of *Arktinos*. From the frequent
 mention of *Memnon* this group
 of legends seems to have been a
 favorite either with *Pindar* or with
 the *Æginetans*. Of course the fight
 with *Hektor*, *Il.* 14. 402, may have
 been in the poet's mind among the
 ἄλλων μόχθων. ἀμφ' Ἀχ.
 Suggests a strong title to *Achilles'*
 arms for *Aias*.

31 παμφθόροισιν ἐν Text
Mommsen, *mss.* πολυφθόροισιν ἐν,
Böckh ἐν πολυφθόροις. In *Bacchyl.*
Frag. 36 we should read *πάμφθορος*
στάσις for *πάμφθορος* *στάσις*.

32 ἐχθρά, κ.τ.λ. 'Fell detraction
 then (as may be inferred from the
 above-mentioned instance) existed
 even of old.' ἀρα...ἦν 'Is, as it
 turns out.' Cf. *O.* 11. 52, 57.

33 δολοφραδῆς, κ.τ.λ. 'Deviser
 of guile, mischief-making calumny.'

9 ἃ τὸ μὲν λαμπρὸν βιάται, τῶν δ' ἀφάντων κῦδος
ἀντείνει σαθρόν.

Στρ. γ'.

35 1 εἴη μή ποτέ μοι τοιοῦτον ἦθος, Ζεῦ πάτερ, ἀλλὰ
κελεύθεις 60

2 ἀπλόαις ζωᾷς ἐφαπτοίμαν, θανὼν ὡς παισὶ κλέος

3 μὴ τὸ δύσφαιμον προσάψω. χρυσὸν εὐχονται, πεδίον
δ' ἕτεροι

4 ἀπέραντον· ἐγὼ δ' ἀστοῖς ἀδὼν καὶ χθονὶ γυῖα καλύ-
ψαιμ', 65

5 αἰνέων αἰνητά, μομφὰν δ' ἐπισπείρων ἀλιτροῖς.

Ἄντ. γ'.

40 1 αὔξεται δ' ἀρετά, χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ἄσσει,

34 Cf. Apollod. (Brunck, *Gnom.*)
4. 12 πρὸς γὰρ τὸ λαμπρὸν ὁ φθόνος
βιάζεται | σφάλλει τ' ἐκείνους οὐς ἀν-
υψώσῃ τύχη, and for βιάται cf. *Od.*
11. 503, οἱ κείνον βιάωνται ἐργουσίη
τ' ἀπὸ τιμῆς (Disсен). For ἀφάντων
cf. P. 1. 84, 11. 30. Render 'which
doth violence to the illustrious, but
sets up a rotten notoriety of the
obscure.' Lit. ἀντείνει σαθρόν = rears
on a rotten foundation.

35 κελεύθεις For metaphor cf.
O. 1. 115, N. 1. 25.

36 ἐφαπτοίμαν See O. 1. 86
and note. θανὼν Death is
introduced with reference to
Megas. κλέος μὴ τὸ δύσφα-
μον 'A reputation—not that dis-
graceful one.' The τὸ refers back
to τῶν ἀφάντων σαθρόν κῦδος. For
the position of μὴ cf. N. 1. 18.
For κλέος (δύσφαιμον) cf. Thuk. 2.
11. 10 μεγίστην δόξαν οἰσόμενοι τοῖς
τε προγόνους καὶ ἡμῖν αὐτοῖς ἐπ' ἀμ-
φότερα ἐκ τῶν ἀποβαινόντων.

37 εὐχονται For suppression
of οἱ μὲν cf. *Il.* 22. 157 τῇ ῥα παρα-
δραμέτην, φεύγων δ' ὀπίσθε διώκων,
Eur. Iph. in Taur. 1350 κοντοῖς δὲ
πρώρων εἶχον· οἱ δ' ἐπωτῶν ἀγκυραν
ἐξανήπτον. For sentiment cf. *Frag.*

206.

38 ἐγώ, κ.τ.λ. 'But for me,
may I even till death prove a
favorite with my fellow-citizens
for praising the praiseworthy and
scattering censure on wrongdoers.'
The aorist participle ἀδὼν = 'as an
established favorite'; or is it the
participle of the gnomic aorist? cf.
N. 1. 62, 7. 3. With many mis-
givings I have not adopted Shilleto's
explanation given on Thuk. 1. 20
§ 3 δράσαντές τι καὶ κινδυνεύσαι, 'do
something if they must risk their
lives'—in effect, 'may I please...,
if I die for it.' He compares Aesch.
Choeph. 438 ἐπειτ' ἐγὼ νοσφίσας
ὀλοῖμαν, *Soph. El.* 1079. Here,
however, the idea of death is not
involved in that of pleasing. Cf.
Dém. Meidias 530 εἰ...μὴ χορηγὸς
ὦν ταῦτ' ἐπεπόνθειν ὑπὸ Μειδίου.
Similar is the construction of I. 5.
15 τοῖσιν ὀργαῖς εὐχεται | ἀντιάσαις
αἰδῶν γῆρας τε δέεσθαι πολίων.
ἀστοῖς ἀδὼν Cf. ἀδύπολις *Soph.*
Oed. R. 510. Bias (*Diog. Laert.*
1. 85) ἀστοῖσιν ἄρεσκε πᾶσιν, ἐν
πόλει αἴκε μένης.

40 χλωραῖς Cf. O. and P. p.
xxiii, *Frag.* 99. 3. ἔρραια

ζέν)σοφοῖς ἀνδρῶν ἀερθεῖσ' ἐν δικάοις τε πρὸς ὕγρον 70
 3 αἰθέρα. χρεῖαι δὲ παντοῖαι φίλων ἀνδρῶν· τὰ μὲν
 ἀμφὶ πόνοις
 4 ὑπερώτατα· μαστεύει δὲ καὶ τέρψις ἐν ὄμμασι θέσθαι
 5 πιστά. ὦ Μέγα, τὸ δ' αὖτις τεὰν ψυχὰν κομίζαι 75
 Ἐπ. γ'.

- 45 α οὐ μοι δυνατόν· κενεῶν δ' ἐλπίδων χαῦνον τέλος·
 β σεῦ δὲ πάτρα Χαριάδαις τε λάβρον
 γ ὑπερεῖσαι λίθον Μοισαῖον ἑκατὶ ποδῶν εὐωνύμων 80

Modal dative. ζῶσει mss. ἀῶσει | σοφοῖς. The text is Böckh's. 'Springs up.' Twice, in compounds, P. uses the uncontracted form.

41 'When exalted to the buxom air of heaven among men who love song and justice. Many are the uses of friends. Most important is help in regard to toilsome achievements. While the delight (of success and rest) seeks to get evidence set before men's eyes.' I.e. in the first flush of triumph men long for perpetual commemoration of their exploits. Though substantial help is most important as leading to success, yet success cannot be enjoyed unless one gets lasting credit for merit by confirmation or proof of song. Dissen cites O. 10. ὃ μελιγάρυες θυμοὶ | ὑστέρων ἀρχαὶ λόγων | τέλλεται καὶ πιστόν δρκειον μεγάλας ἀρεταῖς, *Ov. ex Pont.* 1. 5. 32 *sumque fides huius maxima uocis ego.* ὕγρον Spenser, Milton and Dryden give the phrase 'buxom air.'

44 πιστά So B; πίσταν D; πίστω Tricl. The emphatic position of the word and the stop quite justify the hiatus. Bury's πιστά σοι, Μέγα, gives a perfectly otiose pronoun in a prominent position. Bergk proposes πιστά νῶ as possible,

but reads with Mommsen πιστόν. ὦ Μέγα, from the Schol. ἐπιζητέ...τὸ πιστόν. δ' For δὲ after vocative cf. O. 1. 36.

45 Cf. P. 2. 61 χαῦνα πραπίδι παλαιμονεῖ κενεά.

46 Χαριάδαις τε Dissen thinks that the φρατρία of the Chariadae included the πάτρα of Deinis; but perhaps τε is explanatory as in Aesch. *Ag.* 10, 215, 1526, *Eum.* 107. λάβρον Cookesley would read τ' ἐλαφρόν = 'it is easy,' comparing N. 7. 77. Schneider proposed λαμπρόν. I think the text should be kept. The order is λάβρον δὲ (sc. μοι) σεῦ, κ.τ.λ. 'I am violently impelled,' 'I have more than enough energy.' The word here takes color from οὐ δυνατόν. The poet springs from 'impotence' to an opposite. It is erroneous to render λάβρος 'tall,' 'lofty,' 'huge,' or 'loud,' as the fundamental idea of the word is 'furious motion,' 'boisterousness,' the notion of loudness being often concomitant, and when applied to speech and conduct λάβρος means 'rash,' 'bold,' 'vehement,' 'impetuous,' 'headstrong.'

47 'To uprear a lofty stêlē of song on behalf of the twice illustrious feet of two men.' Cf. v. 16 *supra*.

α δις δὴ δυοῖν. χαίρω δὲ πρόσφορον
ε ἐν μὲν ἔργῳ κόμπων ἰείς, ἐπαιδαῖς δ' ἀνὴρ
50 *φ* νῶδυνον καὶ τις κάματος θῆκεν· ἦν γε μὰν ἐπικώμιος
 ῥυμος 85
g δὴ πάλαι καὶ πρὶν γενέσθαι τὰν Ἀδράστου τάν τε
 Καδμείων ἔριν.

48 δὴ Hardly translateable. The particle points out that Deinis' two victories *exactly* match his father's.

49 ἐν ἔργῳ 'On the occasion of an exploit.'

50 καὶ τις For the position of *τις* cf. P. I. 52. The poet is meant; his ode is a proper expression of triumph, while at the same time it is a spell to soothe physical pain. For sentiment cf. N. 4. 4. *θῆκεν* Gnomie aorist. *γε μὰν* 'Never-

theless,' *i.e.* this is no new thing, for though detraction existed in olden time (*v.* 32) there also existed the antidote of laudatory poetry even before the foundation of the Nemean games by Adrastos when his host set out against Thebes. There is a double opposition: the antiquity of his art opposed to present effort of the poet, and the beneficent art itself opposed to co-öval detraction.

51 δὴ 'Already' = ἤδη.

N E M E A I X.

ON THE VICTORY OF CHROMIOS OF AETNA WITH THE FOUR-HORSE CHARIOT IN THE PYTHIA AT SIKYON.

INTRODUCTION.

FOR Chromios see Introduction to N. 1. In this victory Chromios won a crown (*vv.* 52, 53) and silver bowls (*v.* 51). The ode was composed some time after the victory (*v.* 52) soon after the founding of Aetna, *i.e.* B.C. 474 or 472 (*v.* 2). As Pindar seems to have been present the latter date is preferable.

Pindar makes effective use of the legend suggested by the games of Adrastus at Sikyon.

In the two passages *vv.* 21—29 and 48—54 the poet has elaborated a striking contrast between the turmoil and disaster of defeat in war on the one hand and the peaceful celebration of a peaceful victory on the other. We have:—

<i>v.</i> 21 <i>ἐς ἄταν σπεῦθεν</i>	<i>v.</i> 48 <i>ἀσυχία,</i>
	<i>v.</i> 49 <i>νικαφόρα</i>
<i>v.</i> 22 <i>χαλκίοις δπλοισιν</i>	<i>v.</i> 51 <i>ἀργυρέαισι φιάλαισι</i>
* <i>v.</i> 22 <i>ἱππέοις σὺν ἔντεσιν</i>	<i>v.</i> 52 <i>ἄς ποθ' ἱπποὶ κ.τ.λ.</i>
<i>vv.</i> 22, 23 <i>γλυκὴν νόστον (denied)</i>	<i>v.</i> 50 <i>γλυκὴν κόμου προφάταν</i>
<i>v.</i> 23 <i>λευκανθέα σώματα</i>	<i>vv.</i> 52, 53 <i>θεμπλέκτοις ἅμα </i>
	<i>Λατοῖδα στεφάνοις</i>
<i>vv.</i> 23, 24 <i>σώματ' ἐπίαναν καπνόν· </i>	<i>v.</i> 48 <i>συμπόσιον· νιοθαλῆς κ.τ.λ.</i>
<i>ἐπὶ δαῖσαντο πυροὶ</i>	
<i>νεογύλους φώτας.</i>	

* Tautometric (as also *φλιπποὶ v.* 32).

vv. 24, 26 <i>κεραυνῷ παμβίῳ...δουρί</i>	vv. 51, 52 <i>νωμάτω...βιατάν*</i> <i>ἀμπέλου</i>
<i>...μαχατάν*</i>	<i>παῖδ'</i>
vv. 26, 27 <i>πρὶν νῶτα τυπέντα...</i>	vv. 48, 49 <i>αἰσθεται</i> <i>μαλθακῇ νικαφορία</i>
<i>αἰσχυνθῆμεν</i>	<i>σὺν αἰοιδῇ</i>
v. 27 <i>δαίμονιοισι φόβοις</i>	v. 49 <i>θαρσαλέα δὲ παρὰ κρατῆρι φωνὰ</i>
	<i>γίνεται</i>
v. 25 <i>Ζεὺς</i>	v. 53 <i>Ζεῦ πάτερ</i>
vv. 28, 29 <i>πείραν ἀγάνορα ἐγγέων</i>	v. 54 <i>εὐχομαι ταύταν*</i> <i>ἀρετὰν κελα-</i>
<i>ταύταν*</i>	<i>δήσαι</i>

In the prayers vv. 28—32, 53—55 we find besides this last responsion another contrast and two resemblances :—

v. 29 <i>ἀναβάλλομαι ὡς πόρσιστα</i>	v. 55 <i>ἀκοντίζων σκοποῦ' ἄγχιστα Μοισᾶν</i>
v. 31 <i>Ζεῦ πάτερ</i> (beginning line)	v. 53 <i>Ζεῦ πάτερ</i> (ending line)
v. 31 <i>ἀγλαΐαισι</i>	v. 54 <i>Χαρίτεσσιν</i>

In the 4th verses of the 4th and 5th stanzas Zeus' lightning is mentioned, first as not giving a favorable omen, then as dealing merciful destruction.

We have also subordinate contrasts between the defeat of Amphiaraios and his friends and Chromios' victories in righteous war. Thus v. 37 *θυμὸν αἰ*χματάν* echoes vv. 26, 27, *μαχατάν* | *θυμὸν αἰ**, and *νέοτατι* v. 44 effectively echoes the nearly tautometric *νεογυῖους* v. 24, as does *ἱππέων δέθλων...** v. 9, *τὸ κρατῆσιππον** v. 4. The exact responsions *παῖδες* v. 14, *παῖδεςσιν* v. 4, *ἀνθρώποι* v. 41, *ἀνθρώπων* v. 6, *βαθυ-* vv. 40, 25, *-ρομι-* vv. 8, 3, *-ονι-* vv. 43, 28 seem to have no significance.

The mode is Dorian and the ode is processional, accompanied both by lyre and flute (v. 8) ; the metres dactylo-epitritic.

STROPHE (UNSYMMETRICAL).

1	<i>A.A.</i>
2	<i>C.A.C'.</i>
3	<i>A.A.B'.</i>
4	<i>B.A.A.C'.</i>
5 —	: <i>B.C.</i>

* Tautometric.

ANALYSIS.

vv.

- 1—5. Invocation to the muses to inspire the chorus to celebrate Chromios' victory in games sacred to Lêtô and her children.
- 6, 7. Let not a deed of prowess sink into oblivion.
- 8, 9. Strike up with lyre and flute in honor of the games instituted by Adrastus.
- 9—27. Myth of the Seven against Thebes concluding with the flight and engulfing of Amphiarâos.
- 28—32. Prayer that Zeus may grant lasting peace, civil order and glory in games to the Ætnæans.
- 32—34. They are fond of horses and, strange to say, are above considerations of gain or economy in their ambition.
- 34—39. Chromios is a mighty warrior such as few besides.
- 39—43. As Hektor by Skamandros, so Chromios by Helôros got glory, and elsewhere too by land and sea.
44. He has earned a peaceful old age.
- 45—47. He has been blessed with riches and honor.
- 48, 49. The banquet loves peace; fresh victory is enhanced by song, which is inspired by the bowl.
- 50—53. Let the prize bowls be filled with wine.
- 53—end. Zeus is invoked to note the excellence of the poet's minstrelsy.

Στρ. α'.

- 1 Κωμάσομεν παρ' Ἀπόλλωνος Σικυνώνοθε, Μοῦσαι,
- 2 τὰν νεοκτίσταν ἐς Αἴτναν, ἔνθ' ἀναπεπταμέναι ξείνων
νενίκανται θύραι,

5

1 Κωμάσομεν For the future referring to the time of recitation cf. v. 10, P. 9. 89, 11. 10. Böckh and others make this and *δρσομεν* conjunctives, Don. on v. 43 *de-liberative futures*, a needless distinction.

2 ἀναπεπταμέναι 'Flung back.' ξείνων For the gen. cf. Soph. *Aj.* 1353 κρατεῖς τοι τῶν φίλων νικώμενος,

Eur. *Med.* 315 σιγησόμεσθα, κρείσσωνων νικώμενοι, Madv. § 64. For the hospitality of Aetna cf. P. 1. 38; of Chromios cf. N. 1. 19—25. The Schol. on Aristoph. *Acharn.* 127 τοὺς δὲ ξενίσειν οὐδέποτε γ' ἴσχει θύρα, has come down to us with the strange misquotation of this passage—ἐνθ' ἀρα πεπταμέναι ξείνων ἔνεκεν ταῦθ' αὖθις.

- 3 ὄλβιον ἐς Χρομίου δῶμ'. ἀλλ' ἐπέων γλυκὺν ὕμνον
πράσσεται.
4 τὸ κρατήσιππον γὰρ ἐς ἄρμ' ἀναβαίνων ματέρι καὶ
διδύμοις παίδεσσιν αὐδὰν μανύει 10
5 Πυθῶνος αἰπεινᾶς ὁμοκλάρους ἐπόπταις.

Στρ. β'.

- 1 ἔστι δέ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλόν
2 μὴ χαμαὶ σιγᾷ καλύψαι· θεσπεσία δ' ἐπέων καύ-
χαις αἰοιδὰ πρόσφορος. 15
3 ἀλλ' ἀνὰ μὲν βρομίαν φόρμυγγ', ἀνὰ δ' αὐλὸν ἐπ'
αὐτὰν ὄρσομεν
4 ἱππίων ἀέθλων κορυφάν, ἥτε Φοῖβῳ θῆκεν Ἄδραστος
ἐπ' Ἀσωποῦ ῥέεθροις· ὦν ἐγὼ 20

3 *πράσσεται* Cf. O. 3. 7, 10. 30 for the phrase, in which the ode is regarded as a debt. The majority of mss. and editors read *πράσσετε*, but it is not easy to see who is meant, as the Muses do not *claim* songs but inspire, and so forth. For the addition of *ἐπέων* cf. v. 7 *infra* and N. 7. 16. The *ἀλλ'* favors the reading *πράσσεται*. The chorus must discharge their obligation of minstrelsy before partaking of Chromios' hospitality.

4 *κρατήσιππον* 'Team-vanquishing,' according to analogy probably, but cf. P. 9. 86. *ματέρι*, κ.τ.λ. In honor of Lēto and Apollo and Artemis. Cf. P. 4. 3. *αὐδὰν μανύει* 'He gives the signal for a strain.' The seeming interpretation of *αὐδὰν* by the Schol., τὸ θαυμάζεσθαι, may have been due to a false reading *ἀγαν* or to a true *παίδεσσ'* *ἄγασθαι*. Anyhow the meaning of *μανύει* is singular.

5 For sentiment cf. P. 9. 93—96, Frag. 98. *τετελεσμένον*, κ.τ.λ. 'Hide not by silence in abasement the achievement of a deed of prowess.' For the infinitive clause cf. P. 2. 24. For the participle cf.

O. 9. 103, I. 7. 12, N. 6. 2. *ἐσλόν* Used in this sense, N. 5. 47, and almost = 'victories,' 'prizes,' P. 8. 73. Cf. the poet's use of *ἀρετή*, N. 5. 53.

7 *ἐπέων* Paley rightly takes this gen. after *αἰοιδά*. Cf. *ἐπ. ὕμνον* v. 3, *ἐπ. αἰοδαίς* N. 7. 16. Kayser, Rauchenstein and v. Leutsch alter *ἐπέων*. *καύχαις πρόσφορος* 'Is well adapted for loud acclaim.' Cf. O. 9. 38, and for sentiment O. 11. 91—96. mss. give *καύχας*, which Mommsen reads. The genitive *καύχας* might be like *ἀνάγκας*, N. 8. 3, and qualify *ἐπέων αἰοιδά*, but *πρόσφορος* without a dative is awkward.

8 *ἀλλ'* Resumptive, going back to vv. 4, 5. Cf. O. 4. 6. *βρομίαν* 'Pealing' (Myers). Cf. N. 11. 7 *λύρα δέ σφι βρέμεται καὶ αἰοιδά*. The root *breu* properly denotes *deep sound* or *great body of sound*. *ἀνὰ...ἀνὰ* Tmesis. For repetition cf. I. 3. 8. *ἐπ' αὐτῶν* i. e. *κορυφάν* 'For the very prime of contests with horses.' The phrase refers to four-horse chariot races generally. Cf. N. 10. 32.

9 *Ἀσωποῦ* For this stream, on the east of Sikyon, cf. N. 3. 4.

10 *μνασθεῖς ἐπασκῆσω κλυταῖς ἥρωα τιμαῖς,*

Στρ. γ'.

« ὅς τότε μὲν βασιλεύων κείθι νέαισιν ὅ' ἑορταῖς 25
 ὁ ἰσχύος τ' ἀνδρῶν ἀμίλλαις ἄρμασί τε γλαφυροῖς
 ἄμφαινε κυδαίνων πόλιν.

ε φεῦγε γὰρ Ἀμφιάρηόν τε θρασυμήδεα καὶ δεινὰν στάσιν 30
 ἀ πατρῶων οἴκων ἀπὸ τ' Ἀργεος· ἀρχοὶ δ' οὐκ ἔτ' ἔσαν
 Ταλαοῦ παῖδες, βιασθέντες λύα.

15 *ε κρέσσων δὲ καππαῦει δίκαν τὰν πρόσθεν ἀνῆρ.* 35

Στρ. δ'.

ι ἀνδροδάμαντ' Ἐριφύλαν, ὄρκιον ὥς ὅτε πιστόν,
 ι δόντες Οἰκλείδα γυναῖκα, ξανθοκομᾶν Δαναῶν ἔσαν
 μέγιστοι δὴ τότεν. 40

11 μὲν Without δέ. Cf. O. 3. 19.

12 ἄρμασι Böckh and Dissen take this dative as dependent on ἀμίλλαις, comparing O. 5. 6. Cf. also P. 6. 17. γλαφυροῖς 'Carved.' Böckh. ἄμφαινε κυδαίνων Both these words are elsewhere (P. 9. 73, O. 11. 66) used of victors; but here of the ἀγωνοθέτης Adrastus, who conferred distinction upon Sikyon, the city whither he fled from Argos when expelled by Amphiaraos' faction, by instituting sacred games there. Pindar ignores the fact that Kleisthenes had suppressed Adrastus' games and substituted the Pythia in which Chromios gained his victory.

13 φεῦγε 'Had fled.' Lit. 'was in flight from.'

14 Ταλαοῦ παῖδες Adrastus and his brothers Parthenopaeos, Proanax, Mektistes and Aristomachos; these were descendants of Bias, Amphiaraos of Melampus, Kapaneus of Proetos. λύα Cf. Hésych. λύα· στάσις. Meaning at first, no doubt, a struggle for deliverance from oligarchy or monarchy.

15 κρέσσων 'Of superior in-

telligence.' Cf. Xen. Mem. 1. 2. §§ 16 and 47, and perhaps P. 5. 102 κρέσσονα μὲν ἀλκίας | νόον φέρβεται. A Schol. interprets κρέσσων φανεῖς καὶ συνετώτερος. καππαῦει For καταπαῦει, 'annuls.' For the assimilation cf. O. 8. 38. δίκαν 'The previous award' (given against him). The line must refer to what follows on account of the asyndeton (or τ') in the next line and the fact that δόντες refers to the same subject as βιασθέντες. One Schol., Thiersch and Mezger explain 'For a stronger man putteth an end to the former right (of sovereignty)'; i.e. might goes before right. The shade of meaning given to δίκη is at least unusual; and why should Pindar say 'might is right' just before telling of a compromise by which the former right was recovered?

16 mss. give ἀνδροδάμαν τ' and ἀνδρομέδαν τ'. Pindar uses the epithet in reference to her bringing about Amphiaraos' death. For termination -αντ- fem. cf. I. 5. 73. ὡς ὅτε Cf. O. 6. 2.

17 δόντες ἔσαν 'It was after

- 3 καὶ ποτ' ἐς ἐπταπύλους Θήβας ἄγαγον στρατὸν ἀνδρῶν
αἰσιᾶν
4 οὐ κατ' ὀρνίχων ὁδόν· οὐδὲ Κρονίων ἀστεροπὰν
ἐλελίξαις οἴκοθεν μαργουμένους 45
20 5 στείχειν ἐπώτρυν', ἀλλὰ φείσασθαι κελεύθου.
Στρ. ε'.
1 φαινομένην δ' ἄρ' ἐς ἅταν σπεῦδεν ὄμιλος ἰκέσθαι 50
2 χαλκείοις ὄπλοισιν ἱππείοις τε σὺν ἔντεσιν· Ἴσμηνοῦ
δ' ἐπ' ὄχθαισι γλυκύν
3 νόστον ἐρεισάμενοι λευκανθέα σώματ' ἐπίαναν καπ-
νόν· 55
4 ἐπτὰ γὰρ δαίσαντο πυραὶ νεογυίους φῶτας· ὁ δ'
'Αμφιάρη σχίσσεν κεραυνῷ παμβία
25 5 Ζεὺς τὰν βαθύστερνον χθόνα, κρύψεν δ' ἄμ' ἵπποις, 60
Στρ. ε'.
- α δουρὶ Περικλυμένου πρὶν νῶτα τυπέντα μαχατὰν

they had given...that they were.' Οὐκ ἔστιν Ἀμφιαράος. δὴ τότε
The mss. have here a lacuna. Böckh
got the text from the ἐντεῦθεν δὴ of
the Schol.; literally 'In consequence
of just this.'

18 Cf. Aesch. *Ag.* 104—120,
esp. 104 ὅδιον κράτος αἰσιᾶν, *Eum.*
770 παρόρνιθας ὁδοῦς. Note that
αἰσιᾶν ὀρνίχων is a genitive of
quality after ὁδόν.

21 Cf. Archil. *Frag.* 98 [65],
φανόμενον κακὸν οἰκαδ' ἄγεσθαι.

8' ἄρ' Cf. P. 4. 78, 'And accord-
ingly it was with open eyes that' &c.

22 σύν For position cf. P. 2.
59, N. 10. 88.

23 ἐρεισάμενοι Böckh and
others read ἐρυσάμενοι, 'having
stayed delightful return.' Cf.
Od. 23. 244; but the phrase is not
quite parallel, ἥν ῥύσαι'. So too
in I. 7. 53 the object of ῥύοντο,
'were wont to check,' is a person.
Text Mommsen mss. ἐρυσάμενοι

and ἐρεισάμενοι. Hartung ἀπουρά-
μενοι (cf. Hés. *Scut. Herc.* 173),
Benedict ὀλεσάμενοι. Rauchen-
stein proposes ἀπωσάμενοι or ἀνανό-
μενοι. But the ms. reading ἐρεισά-
μενοι ('having set fast on Isménos'
banks delightful return') is to
be retained. It is supported by
the Schol., αὐτόθι τὴν οἰκὸν ἀνα-
κομιδὴν ἀπέθεντο. λευκανθέα
σώματ' 'As pale corpses.' Old
mss. give σώμασι(ν) ἐπίαναν; some
editors read σώμασι πίαναν, taking
λευκανθέα 'white-wreathing' with
καπνόν. As white myrtle was
sacred to the dead (I. 3. 88) λευ-
κανθέα may mean 'decked with
myrtle.' The text is Böckh's.

24 δαίσαντο Carries on the
metaphor of ἐπίαναν. Cf. O. 6. 15.

'Αμφιάρη The nom. and acc. of
this name in Pindar end in -ρηος,
-ρηον. This dative, as if from a
contracted form in -ρης, changes
its declension by analogy.

- ὃ θυμὸν αἰσχυνθήμεν. ἐν γὰρ δαιμονίοισι φόβοις φεύ-
 γοντι καὶ παῖδες θεῶν. 65
 εἰ δυνατόν, Κρονίων, πείραν μὲν ἀγάνορα Φοινικο-
 στόλων
 ἀ ἐγχεῶν ταύταν θανάτου πέρι καὶ ζωᾶς ἀναβάλλομαι
 ὥς πόρσιστα, μοῖραν δ' εὖνομον 70
 30 ε αἰτέω σε παισὶν δαρὸν Αἰτναίων ὀπάζειν,
 Στρ. ζ'.
 1 Ζεῦ πάτερ, ἀγλαΐαισιν δ' ἀστυνόμοις ἐπιμῖξαι
 2 λαόν. ἐντί τοι φίλιπποί τ' αὐτόθι καὶ κτεάνων ψυχὰς
 ἔχοντες κρέσσονας 75
 3 ἄνδρες. ἄπιστον ἔειπ'· αἰδῶς γὰρ ὑπὸ κρύφα κέρδει
 κλέπτεται,
 4 ἃ φέρει δόξαν. Χρομῖω κεν ὑπασπίζων παρὰ πεξο-
 βόαις ἵπποις τε ναῶν τ' ἐν μάχαις 80
 35 5 ἔκρινας ἂν κίνδυνον ὀξείας αὐτᾶς,

28 'If it be possible, son of Kronos, I am for putting off as long as possible the talked-of gallant struggle for life and death with the host of Carthaginian spearmen.' For ἀναβάλλομαι cf. O. 1. 80 ἀναβάλλεται γάμον θυγατρός. εὖνομ. Aegina was famous for Εὖνομία, cf. I. 4. 22, Bacchyl. 13. 149 ff. καὶ μὲν (ἀρετὰ) φερεκρυδῆα νᾶσον | Διὰ κοῦ τιμᾶ, σὺν εὐκλείᾳ δὲ φιλοστεφάνῳ | πόλιν κυβερνᾷ | εὖνομία τε σάφρων.

30 ὀπάζειν Cf. N. 3. 9.

31 ἀγλαΐαισιν 'Celebrations of victories.' Cf. O. 13. 14 note, P. 6. 46, N. 1. 13. ἀστυνόμοις Lit. 'In the city' (cf. ἀγρόνομος, 'rural') i.e. 'enjoyed by the citizens,' generally rendered — 'public.' Dissen renders ἀγλ. ἀστ. 'decora ludicra' (O. 9. 99) quae ad urbem pertineant. I prefer the more usual sense of ἀγλαΐα, as it involves a commoner meaning of ἀστυνόμος than the other, and compare I. 5. 69, O.

7. 21, 11. 11. It is not necessary to assume that the victor gave a public feast, but the festivities in commemoration of a victory would be general. ἐπιμῖξαι Cf. O. 1. 22, 91.

32 ἐντί Cf. O. 1. 35. κτεάνων, κ.τ.λ. 'With souls too lofty to grudge their hoards.' Cf. P. 8. 92 ἔχων | κρέσσονα πλούτου μέριμναν.

33 αἰδῶς, κ.τ.λ. 'Due love of honor (cf. O. 7. 44) which bringeth renown is steadily sapped by greed.' mss. give ὑπόκρυφα, but the Schol. suggests by ὑποκλέπτεται that there is a tmesis of the preposition.

35 'You might have formed an idea of the danger of keen fight'; because Chromios was ever in the thickest of the fray. For κεν—ἐν cf. Goodwin §§ 224, 225. For ἂν Bergk reads ἄν (for ἀνά) taking οὐνεκεν as 'that.' The unchanged text gives the perfectly satisfactory sense "only one who kept close to

Στρ. η'.

- 1 οὐνεκεν ἐν πολέμῳ κείνα θεὸς ἔντυεν αὐτοῦ 85
 2 θυμὸν αἰχματὰν ἀμύνειν λαιγὸν Ἑνναλίου. παῦροι
 δὲ βουλευῆσαι φόνου
 3 παρποδίου νεφέλαν τρέψαι ποτὶ δυσμενέων ἀνδρῶν
 στίχας 90
 4 χερσὶ καὶ ψυχᾷ δανατοί· λέγεται μὰν Ἑκτορι μὲν
 κλέος ἀνθήσαι Σκαμάνδρου χεύμασιν
 40 5 ἀγγοῦ, βαθυκρήμνοισι δ' ἀμφ' ἀκταῖς Ἐλώρου, 95
 Στρ. θ'.

α ἔνθ' Ἀρείας πόρον ἄνθρωποι καλέοισι, δέδορκεν
 β παιδὶ τοῦτ' Ἀγησιδάμου φέγγος ἐν ἀλικίᾳ πρώτῃ· τὰ
 δ' ἄλλαις ἡμέραις 100

Chromios could have discerned the maximum of danger to be met with in battle."

36 κείνα θεός Διδώς, who is personified by Hēsiod, *W. and D.* 198.

37 Perhaps the similarity of phrase to μαχατὰν | θυμὸν αἰ., *vv.* 26, 27, is intended to mark the contrast between Amphiarāos' lot and Chromios'.

38 παρποδίου 'Imminent.' Cf. *P.* 3. 60. νεφέλαν 'Storm-cloud.' For the metaphor cf. *I.* 6. 27, 4. 49, 50, 3. 35, Verg. *Aen.* 9. 667 ff.

39 κλέος ἀνθήσαι. For the phrase cf. *P.* 1. 66.

40 See Introduction.

41 Ἀρείας Sc. πηγῆς or κρήνης, cf. Κρόνιον (λόφον), *O.* 1. 111. The Schol. gives a variant ἐνθα 'Pelās. For the compendious construction for 'where is the ford which men name from Arēs' spring,' cf. *Il.* 11. 757 καὶ Ἀλκίον ἐνθα κολώνῃ | κέκληται, Soph. *Trach.* 638 ἐνθ' Ἑλλάνων ἀγοραὶ | Πυλάτιδες κλεόνται, *Oed. Rex* 753, 1451 ἐνθα κλήζεται | οὐμὸς Κιθαιρῶν οὗτος, *δν κ.τ.λ.*, Eur. *Ion* 11—13

ἐνθα προσβόρους πέτρας | Παλλάδος ὑπ' ὀχθῇ τῆς Ἀθηναίων χθονὸς | Μακρὰς καλοῦσι γῆς ἄνακας Ἀτθίδος, *I.* 5. 47. Dr Postgate takes 'Arelas as acc. plur., supplying ἀκτὰς from above, as he does not see why a ford should be named from a spring. The alteration ἐνθα 'Pelās ('Péas) has been suggested by Beck, Hartung and Bergk, 'Pelās πόρον meaning 'Ἰόνιον πόρον' (*N.* 4. 53). Cf. Aesch. *Prom.* 837 ἦξας πρὸς μέγαν κόλπον 'Ρέας...χρόνον δὲ τὸν μέλλοντα πόντιος μυχὸς...Ἰόνιος κεκλήσεται. It is, however, open to question whether πόρον would be used of the sea when a river had just been mentioned, and whether it would apply to the open sea off the Helōros. Western Crete lay at the entrance to the Ionian sea from the Archipelago, and so the Cretan cult of Rhea probably gave rise to the old name recorded by Aeschylus. δέδορκεν Cf. *O.* 1. 94, 'shone forth and still shines.' This perfect is like λέλογχεν, *O.* 1. 53.

42 τοῦτ' 'Such.' Cf. *O.* 4. 24. ἐν ἀλικίᾳ πρώτῃ 'In his earliest prime'; i.e. when first he became

ε πολλὰ μὲν ἐν κονίᾳ χέρσῳ, τὰ δὲ γείτονι πόντῳ
φάσομαι.

α ἐκ πόνων δ', οἷ σὺν νεότατι γένωνται σὺν τε δίκᾳ,
τελέθει πρὸς γῆρας αἰὼν ἀμέρα.

105

distinguished. Böckh and others render wrongly 'in his first youth.' The battle of Helóros (Herod. 7. 154) was fought at least before B.C. 491, when Hippokratēs the victor died, but at the date of this ode Chromios was probably more than forty years of age, for from v. 44 we might gather that his old age was not very distant, as indeed from the general tone of both the odes to Chromios. τὰ δ' Perhaps cf. N. 2. 17.

43 Cf. O. 12. 6 πόλλ' ἄνω...τὰ δ' αὖ κάτω. Render, 'And his honours won at other times, many mid the dry land's dust, others again on the neighbouring sea, will I proclaim.' The idea to be supplied with the neut. plur. pron. must surely be suggested by κλέος ἀνθῆσαι (v. 39), δέδορκεν | τοῦτο φέγγος (vv. 41, 42). Dissen understands *πραχθέντα* or *πραχθῆναι* and compares Aristoph. *Ran.* 278 ὡς οἶτος ὁ τόπος ἐστίν, οὗ τὰ θηρία | τὰ δειν' ἔφασκ' ἐκείνος, where an infinitive verb is obviously suppressed, or at least a participle. But φάσομαι can take an accusative like κείνα κείνος ἂν εἴποι | ἔργα, O. 8. 62 μηδ' ἀγῶνα φέρτερον αὐδάσομεν, O. 1. 7 τὰ δ', αὐτὸς <ὦν κε> τύχη, | ἔλπεται τις ἕκαστος ἐξοχώτατα φάσθαι, N. 4. 91. κονία An adjective. γείτονι πόντῳ The sea off Cumæ. For the battle cf. P. 1. 71—75. φάσομαι Pindar also uses the middle forms φάτο, φάσθαι, which may in all five instances be well rendered 'in the second and more definite sense of *φημί*, to affirm, declare, &c.' (Don.). He uses φαιμένῳ, I. 5. 49, of the utterance of a wish. This φάσομαι then has a different shade of mean-

ing from φάσω, and has no proper connexion with the following theory which Don. propounds in this place. 'Pindar uses a middle form for the future of active verbs signifying "to utter a sound"; as αὐδάσομαι ἐνὸρκιον λόγον, "I will solemnly swear," O. 2. 92 κελαδησόμεθα | βροντάν, "we will sing of the thunder," O. 11. 79 κωμάσομαι, "I will raise the comus-song," P. 9. 89: and here φάσομαι, "I will affirm." In all these cases of future assertions he uses the middle form of this tense, for the reason which I have given in the passages above referred to—namely, because "when we speak of something which will make an impression upon our senses or feelings, or, in general, befall us, as future, we consider ourselves as merely the object of these outward impressions or accidents; but when we speak of their present effect we consider ourselves as an agent or inchoative in respect to them." If, however, we use the future in a deliberate or prohibitory sense, the idea of agency is not lost; and thus we find that Pindar not merely writes αὐδάσομαι, "I will speak" (O. 2. 92), but also μὴ αὐδάσομεν, "let us not speak" (O. 1. 7); and not only κωμάσομαι, "I will raise the comus-song" (P. 9. 89), but also κωμάσομεν, "let us sing the comus-song" (*supra*, v. 1). Similarly, although βοήσομαι is the regular Attic future of βοάω, we have in Aeschyl. *Pers.* 640 παντάλιν' ἀχὴ διαβοάσω; "am I to go on proclaiming my woes?" Now αὐδάσομαι, O. 2. 92, is distinctly reflexive, as the utterance of an oath binds the utterer. κελα-

15 εἴσω λαχὼν πρὸς δαιμόνων θαυμαστὸν ἔλβον.

Στρ. ι'.

1 εἰ γὰρ ἅμα κτεάνοις πολλοῖς ἐπίδοξον ἄρῃται 110

2 κῦδος, οὐκ ἔνεστι πόρσω θνατὸν ἔτι σκοπιᾶς ἄλλας
ἐφάψασθαι ποδοῖν.

3 ἄσυχία δὲ φιλεῖ μὲν συμπόσιον· νεοθαλῆς δ' αὔξει-
ται 115

4 μαλθακᾷ νικαφορία σὺν ᾠοιδᾷ· θαρσαλέα δὲ παρὰ
κρατῆρα φωνὰ γίνεται.

50 5 ἐγκιρνάτω τίς μιν, γλυκὺν κώμου προφάταν, 120

Στρ. ια'.

1 ἀργυρέαισι δὲ νομάτω φιάλαισι βιατὰν

δόσσομεθα is neutralised by κελα-
δήσω, O. 10. [11.] 14. Don. should
refer κωμάσσομαι to his κωμάζομαι,
I. 3. 90. This mid. is used cau-
satively, 'I cause to be celebrated
in (or 'by') a kómos,' only used in
the first person sing. in reference
to the poet. Cf. also N. 3. 12, 27,
6. 26. Perhaps κελαδ., O. 11. 79,
is causative. Thus there is no in-
stance in Pindar to which Donald-
son's ingenious explanation of
middle futures to active verbs will
fairly apply.

44 ἐκ πόνων τελέθει 'Is the
natural outcome of toil.' of γέ-
νωνται See Goodwin § 540, N. 7.
32. νεότατι The classical youth
includes our middle age. Pindar
speaks, P. 2. 63, of Hieron's νέοτας
in connexion with the battle of
Himera (B.C. 480), and yet of his
βουλαι πρεσβύτεραι, though the date
of the ode is B.C. 477. πρὸς Cf.
O. 1. 67. ἄμειρα For αἰών fem.
cf. P. 4. 186.

45 ἴσω λαχὼν Cf. O. 6. 8,
N. 11. 15, I. 1. 68, 6. 27.

46 For sentiment cf. P. 1. 99,
N. 1. 32, I. 1. 50.

47 οὐκ ἔνεστι mss. οὐκέτ' ἔστι.
For metaphor cf. O. 1. 115, N. 1.
25, 8. 35, I. 4. 23. For ἔτι cf. Eur.
Med. 1077.

48 αὔξεται Cf. P. 10. 10.
Render 'a victor's honor (the
status of a νικηφόρος) putteth forth
fresh growth by aid of soothing
minstrelsy.' For metaphor cf. N.
8. 40.

50 ἐγκιρνάτω μιν For constr.
cf. ἐγχείν κρητῆρα, Soph. Frag. 149,
'To mix into the cup'=to pour in
and mix. Cf. I. 4. 25. προφά-
ταν The bowl is the interpreter of
the κώμος because it adds vigor to
the performers and stimulates the
faculties of the audience, raising
both nearer to the level of the
poet's inspired genius. It would
appear that another ode was to be
sung at or after the feast. The
Schol. indicates a variant προ-
γητήν, which does not scan.

51 Cf. N. 10. 43. Silver cups
were also prizes at Marathon, cf.
O. 9. 90. Probably the wreath
was universally given as a symbol
of victory in games.

- 2 ἀμπέλου παῖδ', ἅς ποθ' ἵπποι κτησάμεναι Χρομίῳ
 πέμψαν θεμιπλέκτοις ἅμα 125
 3 Λατοῖδα στεφάνοις ἐκ τᾶς ἱερᾶς Σικυῶνος. Ζεῦ πάτερ,
 4 εὔχομαι ταύταν ἀρετὰν κελαδῆσαι σὺν Χαρίτεσσιν,
 ὑπὲρ πολλῶν τε τιμαλφεῖν λόγοις 130
 55 5 νίκαν, ἀκοντίζων σκοποῖ ἄγχιστα Μοισᾶν.

52 ἀμπέλου παῖδ' 'The masterful child of the vine.' Conversely (Aesch. Pers. 616), ἀκράτον τε μητρὸς ἀγρίας ἀπο | ποτόν, παλαιᾶς ἀμπέλου γένος τόδε. In the Schol. the quotation from N. 5. 6 ματέρ' οὐκ ἄνθας ὁπώραν is misplaced and put under v. 48. It appears that Chromios did not himself attend these games. θεμιπλέκτοις Schol. νομίμως καὶ καθηκόντως πεπλεγμένους, 'twined with due ceremonial'; not 'fairly-twined,' 'twined in justice to him,' i.e. 'fairly won.' For crowns won by horses cf. O. 2. 50, 6. 26, P. 3. 73, 74. But the plural is used for the victor's crown for a single victory, e.g. I. 3. 11.

53 ἱερᾶς The Schol. refers this epithet to the partition of the victims between gods and men at Mēkōnē close to Sikyon. Cf. Hēs. Theog. 535, but the fact of Pythian games being held there is perhaps sufficient ground for the attribute.

54 εὔχομαι 'I pray.' ἀρετάν 'Glory (in games)'; cf. I. 1. 41, 4.

17. σὺν Χαρίτεσσιν For the association of the Graces with Epinician poetry and with Pythia cf. P. 6. 2, N. 10. 1. For -σαι σὺν cf. I. 3. 17. ὑπὲρ πολλῶν, κ.τ.λ. 'And that more than many (bards) I may make victory of great account by my verses.' Notice the aorist κελαδῆσαι referring the poet's celebration of the particular achievement, the present τιμαλφεῖν referring to his general habit. A Schol. gives an unhappy v. l. πολλῶν... νικᾶν, which Christ appropriates. For ὑπὲρ πολλῶν cf. I. 2. 36.

55 ἀκοντίζων For the hurling of the javelin, one of the contests of the *quinquertium*, cf. O. 13. 93, P. 1. 44. For the metaphor cf. O. 1. 112. σκοποῖ mss. give σκοποῦ, but cf. P. 11. 41 (where I find Christ had anticipated my suggestion of *μυσθοῖο*), O. 13. 35 πατρὸς δὲ Θεοσάλου' ἐπ' Ἀλφείου βρέθροισιν ἀγλα ποδῶν ἀνάκειται, I. 1. 16. The ms. of Bacchylides supports -οι', e.g. 5. 62 υἱὸν ἀπλάτοι' Ἐχίδνας.

[N E M E A X.]

ON TWO VICTORIES OF THEIAEOS OF ARGOS IN THE WRESTLING MATCH (IN THE HEKATOMBAEA AT ARGOS).

INTRODUCTION.

THIS fine ode is proved by *vv.* 22, 23 and the thrice-repeated mention of Hêra to be composed for an anniversary of the Hekatombaea at Argos, in which Theiaeos son of Ulias of Argos had won the wrestling match twice. He had also won thrice at Nemea, thrice at the Isthmos, once at Pytho, but not yet at Olympia. Dissen argues from Amphitryon being called an Argive that the date falls after the destruction of Mykênæ by the Argives, Kleónæans and Tegeaeans B.C. 468; he also fixes the later limit, B.C. 458, by the consideration that Argos joined in an invasion of Boeôtia in that year, after which Pindar would hardly compose an ode for an Argive.

It is probable from *vv.* 29—36 that an Olympian contest was at hand, that is that the date was either B.C. 464 or 460, as Mykênæ was probably not taken till late in the year and the poet would hardly be likely to transfer the myths of Mykênæ to Argos immediately after the destruction of the former. For such transference in the Tragedians cf. Aesch. *Ag.* 24, Porson on Eur. *Heracl.* 188 (Elmsley and Barnes). The confusion was made easy by the larger meaning of Argos = Argolis (see on *v.* 42).

Mezger points out that *vv.* 37 f. form the middle point of the ode, referring the victories of the family to the Graces, who are invoked *v.* 1, and the Tyndaridæ, who form the subject of the close of the ode.

Polydeukes is vividly presented as the ideal exemplar of brotherly love, and it is hard to believe that the poet wished a beautiful picture to be blurred by any occult references to Theiaeos. Disson sees that the exaltation of Polydeukes' brotherly love is the point of the myth, but gratuitously proceeds to infer that Theiaeos' unselfish brotherly love is indirectly celebrated. The poet implies, *v.* 54, that he is just; but beyond that no indication of his character can be traced.

All the heroes and heroines mentioned in this ode are children or descendants (or both) of Zeus. Talaos, and Adrastos and Diomêdes, three Aeolidae, through Pêro wife of Bias are descended from both Zeus and Poseidon. Amphiarâos is not only—through his ancestress, the daughter of Proetos, wife of Melampus—a link between the Argive Aeolidae and the line of Epaphos, but through his mother Hypermnêstra, sister of Lêda, the seer is cousin to the Dioskuri and descendant of Zeus again through Thestios and Ares. From Zeus through Epaphos descend Danaos, Lynkeus, Hypermnêstra, Danaê, Perseus, Alkmênê, Hêrakles, Kastor (through Perseus), the Apharêtidae, and Amphiarâos.

According to Pausanias, Lysianassa the wife of Talaos was daughter of Polybos, son of Hermes, son of Zeus. The whole ode is radiant. We find ἀγλαο- *v.* 1, φλέγεται *v.* 2, χρυσο- suggested *v.* 11, χρυσεο- *v.* 88, χαλκ- *vv.* 14, 22, 45, 60, 70, 90, ἀργυρο- *v.* 43, φάος *v.* 40, Παμφάης *v.* 49.

There is much recurrence. Zeus is mentioned by name or title *vv.* 8, 11, 16 (Zeû tautometric with Ζεὺς *v.* 11), 29, 56, 65, 71, 76, 79. *Vv.* 79—84 naturally contain several echoes from *vv.* 15—18 as the themes present several points of similarity. Heredity is noticed *vv.* 37, 40, 51, 54. Hêra is mentioned *vv.* 18, 23, 36, and Hêrakles *vv.* 17, 33, 53. *Vv.* 45, 46 echo *vv.* 3, 4, with μυρι- and μακρ- in corresponding verses. The echo παλάμαις *v.* 65 seems unmeaning, as do the exact echoes ἀλλὰ *v.* 45, ἀλλ' ὁ- *v.* 21, πολ- *vv.* 59, 46, πέρι *v.* 85, περὶ *v.* 31, Πολυδεύκεος *vv.* 68, 50, -εργαί *v.* 84, λόγχας *v.* 60. The nearly exact echo θάνατον *vv.* 83, 77 is natural. The echo πιστοί *v.* 78 of πιστὸν *v.* 54 is effective.

As Zeus enters so largely into the ode and as the Dioskuri are his offspring and ἐναγώνιοι θεοί as well as γένοι of Theiaeos' ancestor, it is quite superfluous to look for parallels between Theiaeos and the Dioskuri, which indeed would savour of impious presumption. How indifferent to, or careless about simple echoes Pindar was, is shown by the exact

responsion of the solemn Έσσσι *v.* 80 with the -εσσσι of Χαλτρεσσσι *v.* 38. The five systems are distributed in the unusual scheme, 1 + 2 + 2, devoted respectively to Argive worthies, Theiaeos' victories and aspirations, and the myth of the apotheosis of the Dioskuri.

The mode is Dôrian with a few Lydian characters. The metres are dactylo-epitric.

STROPHE (unsymmetrical).

1. $\cup \cup : - \cup \cup | C.A'.$
2. $B.A.A'.$
3. $B.A'.$
4. $B^*.A.B.$
5. $B.A.A'.$
6. $B.C'.C.B'.$

From *v.* 2 to end we get the symmetrical numbers

$$\begin{array}{cccc} \underbrace{26.} & \underbrace{23.232.} & \underbrace{26.} & \underbrace{2442} \\ 8 & 12 & 8 & 12 \end{array}$$

EPODE (unsymmetrical).

1. $B.A.B'.$
2. $B.A.B'.$
3. $A.A'.$
4. $A.B.$
5. $C.A.$
6. $B' \dagger . B' \ddagger . A.C'.$

ANALYSIS.

vv.

- 1—3. Invocation of the Graces to laud Hêra's Argos.
- 4—18. Mention of mythic worthies of Argos (see note on *v.* 12).
- 19, 20. The poet must refrain from reciting the blessings of Argos.
- 21—23. Still he will turn his mind to wrestlings under the influence of the festival of the Hêraea (Hekatombaea).

* Either *Incisio* or *caesura* in the next foot.

† First syllable resolved.

‡ *Caesura* after first syllable.

vv.

- 24—28. Enumeration of victories of Theiaeos.
 29, 30. Invocation of Zeus to grant Theiaeos' prayer.
 31—36. What it is, is well known. His Panathênaic victory is an omen that it will be answered.
 37, 38. His successes are due to hereditary worth and to the favour of the Graces and the Dioskuri.
 39—48. Mention of victories of Theiaeos' maternal ancestors.
 49—54. No wonder, since Pamphaês (a remote ancestor) entertained the Dioskuri, the faithful patrons of games.
 55—end. The death of Kastôr and self-sacrifice of Polydeukes.

Στρ. α'.

- 1 Δαναοῦ πόλιν ἀγλαοθρόνων τε πεντήκοντα κορῶν,
 Χάριτες,
 2 Ἄργος Ἥρας δῶμα θεοπρεπὲς ὑμνεῖτε· φλέγεται δ'
 ἀρεταῖς
 3 μυρίαῖς ἔργων θρασέων ἔνεκεν. 5
 4 μακρὰ μὲν τὰ Περσέος ἀμφὶ Μεδοίσας Γοργόνας·

1 ἀγλαοθρόνων So old mss. Triclinian ἀγλαοθῶκων. For the meaning of the epithet cf. O. 2. 22, P. 3. 94, N. 4. 65, from which last line we may gather that at Aegina the Nereids were represented enthroned. In Eur. *Iph. in Aul.* 239, golden statues of the Nereids stand on the sterns of the ships of Achilles. Bacchylides applies the epithet to the Nereids xvii. 124 f. So also no doubt at Thebes and Argos were the local heroines thus sculptured in some public building. The Fates, Seasons, Nereids and Danaïads would scarcely suggest this attribute without the intervention of plastic representation demanded by solemn cults. With the great deities the case is different. See *Addenda*. Χάριτες For the Graces as patronesses of Epinician minstrelsy cf. O. 14. 12—14, P. 6.

2, 9. 89, N. 9. 54. The Seasons and the Graces had been sculptured by Polykleitos on the crown of his colossal statue of Hêra in the Hêraeon at Argos. This fact may have influenced the poet in his invocation, but it is rash to be positive on the point.

2 δῶμα 'Home'; cf. Soph. *Oed. Rex* 28, 29 πόλιν...δῶμα Καδμείων. The Argives constitute a family of which Hêra is mistress and foundress. φλέγεται For metaphor, cf. P. 5. 42, 11. 45, I. 6. 23. ἀρεταῖς Dat. of manner. 'Distinctions,' cf. O. 13. 15, N. 7. 51.

4 μακρὰ One ms., *Medic. B.*, gives κακρά, an interesting error; this *vox nihili* is corrected in the lemma of the same ms. to καθαρά. In I. 5. 56 ἀναγῆσθαι is expressed with μακρόν. ἀμφὶ 'The tale of

5 5 πολλά δ' Αἰγύπτῳ τὰ κατόκισεν ἄσθῃ ταῖς Ἐπάφου
παλάμαις·

6 οὐδ' Ἑπερμνήστρα παρεπλάγχθη, μονόψαφον ἐν κολεῷ
κατασχοῖσα ξίφος. 10

Ἄντ. α'.

1 Διομήδεα δ' ἄμβροτον ξανθά ποτε Γλαυκῶπις ἔθηκε
θεόν·

2 γαῖα δ' ἐν Θήβαις ὑπέδεκτο κεραυνωθεῖσα Διὸς βέ-
λεσιν 15

3 μάντιν Οἰκλείδαν, πολέμοιο νέφος·

Persens with respect to the Gorgon Medusa.' There is no need to render τὰ Περσέος *Persei res gestae*, and to strain the force of the preposition to *certainen circa Med.* with Dissen.

5 MSS. π. δ' Αἰ. κατόκισθεν ἄ. τ. Ἑ. π. Mommsen τὰ κατέκτισθεν, Böckh τὰ κατόκισεν, with the subject Argos understood as in vv. 10, 18. The latter alteration is the best, as -όκισθεν is easily deduced from -όκισσεν. Mr Bury reads the metrically impossible Ἴδ κτίσεν. His examples of resolution are irrelevant. The plural ἄσθῃ is distributive, hence the passive verb would be plural. παλάμαις Merely 'agency.'

6 οὐδέ...παρεπλάγχθη An emphatic meiosis; 'trod the path of honor.' For παρεπλ. cf. O. 7. 31 αἱ δὲ φρενῶν ταραχαὶ | παρέπλαγξαν καὶ σοφόν, N. 1. 25 ἐν εὐθείαις ὁδοῖς στείχοντα. Ἑπερμνήστρα Mommsen with the Vatican old ms. omits the ν. Cf. Hor. Od. 3. 11. 38, Aesch. Prom. 865, Ov. Her. 14. for the story. μονόψαφον 80 MSS. After the Schol. Vet. Mommsen -φος. The ms. reading should be preferred as the less easy. For the transference of the attribute of the person to the instrument cf. the Homeric νηλεὶ χαλκῷ. Here the

adjective should be taken adverbially. Cf. O. 6. 8 δαμόνιον πόδα, where again the attribution of the quality of the whole to the part is on a similar principle to the transference to the instrument. κατασχοῖσα The sorist would be appropriate to her sudden resolve not to draw her sword, if we rendered 'because she retained,' but it is simpler to render 'when she retained.'

7 Διομήδεα A Schol. tells us that Diomêdes was endowed with the immortality forfeited by Tydeus when he ate some of Melanippos' head. Diomêdes, the reputed founder of Argyripa or Arpi in Apulia, was deified as a hero of Hellenic colonisation of Southern and Eastern Italy.

8 ἐν 'Near,' cf. O. 6. 16, where the fate of Oeklê's son Amphiarâos is being celebrated. As Amphiarâos was running away when engulfed, the addition of πολέμοιο νέφος is a graceful concession to Argive feeling. L. and S. should not say 'γαῖα ὑπέδεκτο αὐτόν, the grave,' for the earth rescued him from death.

9 πολέμοιο νέφος Cf. Il. 17. 243 ἐπεὶ π. ν. περὶ πάντα καλύπτει, | Ἑκτωρ. Vergil's *nubes belli*, Aen. 10. 809, is differently applied, to

- 10 4 καὶ γυναιξὶ καλλικόμοισιν ἀριστεύει πάλαι·
 5 Ζεὺς ἐπ' Ἀλκμήναν Δανάαν τε μολὼν τοῦτον κατέφανε
 λόγον· 20
 6 πατρί τ' Ἀδράστοιο Λυγκεῖ τε φρενῶν καρπὸν εὐθείᾳ
 συνάρμοξεν δίκᾳ·
 Ἐπ. α'.

α θρέψε δ' αἰχμὰν Ἀμφιτρύωνος· ὁ δ' ὄλβῳ φέρτατος

a shower of missiles. For more general application of the metaphor cf. I. 3. 35. Lucretius' *Scipiadas belli fulmen* (3. 1034) is quoted.

10 ἀριστεύει Argos is the implied subject. The wrong punctuation before πάλαι is due to Leporinus. For present including perfect cf. Dem. *Meid.* § 59.

11 For Alkmênê and Amphitryon being reckoned as Argives, see *Introduction*. τοῦτον mss. τὸν, Bergk and Mezger ἐτὸν, comparing Schol. on *Il.* 1. 133. Text Schmid from Schol. Vet.

12 πατρί Talaoos. φρενῶν καρπὸν 'Experience,' cf. P. 2. 73, Aesch. *Sept. c. Th.* 593 βαθείαν ἔλοκα διὰ φρενὸς καρπούμενος. *Frag.* 193. The order in which the worthies of Argos are mentioned is not so confused as appears at first sight. First come two sons of Zeus, the younger first; then an example of feminine courage and rectitude; thirdly, two immortal heroes, the younger first; fourthly, two women; fifthly, two wise and just heroes, the younger first; and lastly, Amphitryon and Hērakles, who through Hēbê is connected with Hēra of Argos, whose *cella* contained a silver altar on which their marriage was represented.

13 θρέψε Argos is again the implied subject most probably, though Zeus might be. Note αἰχμὰν Ἀμφ. = αἰχμητῶν Ἀμφιτρυῶνα. Cf. I. 4. 33. ὁ δ', κ.τ.λ. Partly owing to the corrupt condition of

v. 15 this passage has caused much difficulty. Commentators have explained ὁ δ' as Zeus and κείνου as Amphitryon or *vice versâ*. The objections to ὁ δ' being Zeus are obvious. Again Amphitryon was Zeus' descendant, therefore he could only enter his generation by birth, not, as Mezger supposes, by virtue of Zeus' connexion with Alkmênê. It seems more appropriate to refer κείνου to the first word of the ode, Δανάου. The Schol. ἀναίρουτος αὐτοῦ Τηλεβόας suggested to Mommsen ἐνάρκτος for the ms. ἐναρεν, τί οἱ, the alteration being fairly easy, first to ἐνάρκτον by assimilation to the case of an interpolated οἱ and then from -ΟΝΤΙ to -ΕΝΤΙ, -ΕΝ ΤΙ. The rhythm however rather points to ἐναρ' (see the corresponding lines), so I suggest ἐναρ', εὐ θ' οἱ, or ἐν θ' οἱ (cf. N. 7. 78). Gorman proposed ἐναρ' εὐτ' ὄψ. οἱ. For θ' φοι cf. O. 4. 9, P. 4. 105, N. 8. 10. Böckh read ἐναρεν καὶ οἱ with crasis of the diphthongs. Hermann gave ἐναρεν, αἱ. The scansion presented by the mss. is inadmissible; the resolution of the third syllable of an epitrite, N. 5. 10, is irrelevant. The expedition against the Taphioi or Téléboae was an integral part of Amphitryon's bias, as it was the condition of his union with Alkmênê, so that a parathetic structure of the clauses after ἐπεὶ (5. 14) is not inappropriate. Kayser's alteration of ὄλβῳ to ὄλβος (supported by O. 2. 22, P. 3. 105, 5. 51) is needless.

- 2 καὶ μιν οὐπω τεθναότ' ἄσθματι δὲ φρίσσοντα πνοὰς
ἔκιχεν. 140
- 75 3 θερμὰ δὴ τέγγων δάκρυα στοναχαῖς
4 ὄρθιον φώνασε· Πάτερ Κρονίων, τίς δὴ λύσις
5 ἔσσεται πενθέων; καὶ ἐμοὶ θάνατον σὺν τῷδ' ἐπίτειλον,
ἄναξ. 145
- 6 οἴχεται τιμὰ φίλων τατωμένῳ φωτί· παῦροι δ' ἐν πόνῳ
πιστοὶ βροτῶν
- Ἄντ. ε'.
- 1 καμάτου μεταλαμβάνειν. ὥς ἤνεπε· Ζεὺς δ' ἀντίος
ἤλυθέ μοι,
- 80 2 καὶ τόδ' ἐξαύδασ' ἔπος· Ἐσσί μοι υἱός· τόνδε δ' ἔπειτα
πόσις 150
- 3 σπέρμα θνατὸν ματρὶ τεῇ πελάσαις
4 στάξεν ἥρως. ἄλλ' ἄγε τῶνδ' ἐμοὶ ἔμπαν αἵρεσιν
5 παρδίδωμ'· εἰ μὲν θάνατόν τε φυγὼν καὶ γῆρας ἀπεχ-
θόμενον 155
- 6 αὐτὸς Οὐλυμπον *νοεῖς οἰκεῖν ἐμοὶ* σὺν τ' Ἀθαναίᾳ
κελαινεγχεῖ τ' Ἄρει,

74 ἄσθματι. 'Drawing his breath convulsively in suffocation,' i.e. with the death rattle (ruckle) in his throat. Cf. N. 3. 47, 48; ἄσθμα is 'labored breathing.' The mss. give φρίσσοντ' ἀνα-(ἀμ)πνοὰς, which will not scan; 'ruffled as to breaths' is a strong but intelligible metaphor, which is helped by the accompanying *shuddering* of the whole frame often observed in deaths from mortal wounds. Mommsen's γέννας for πνοὰς is not happy.

75 τέγγων Cf. Soph. *Trach.* 847 ἀδυνῶν χλωρῶν τέγγει δακρύων ἀχναν. For δὴ mss. give δέ. στοναχαῖς Dative of accompanying action, cf. *Madv.* § 42, *Il.* 24. 696, *Od.* 24. 416.

78 Apparently adapted by Euripides, *Hel.* 274 καὶ φίλων τητωμένη

δούλη καθέστηκε', though loss of friends to a Greek woman was a very different case to that of a man. The faithlessness of mortals is contrasted with the trustworthiness of deities; cf. v. 54 *εὐπρά* and *Intro.* Cf. *Theogn.* 79 παύρους εὐρήσεις... ἀνδρας ἐταίρους | πιστοὺς ἐν χαλεποῖς πρήγμασι γινομένους.

79 μεταλαμβάνειν 'So as to share.' For inf. cf. *Madv.* § 149. ἤνεπε So mss. Elsewhere ἐνν.

80 Ἐσσί μοι υἱός And therefore immortal. πόσις Tyndareus.

84 Between Οὐλυμπον and σὺν τ' mss. give ἐθέλεις or θέλεις only, with defect in both sense and rhythm. Pindar elsewhere has ἐθέλω, which will not scan here, in verbal form except O. 8. 85, though he uses present participle of θέλω (ῥ.

Ἄντ. β'.

- 25 ¹ ἐκράτησε δὲ καὶ ποθ' Ἑλλανα στρατὸν Πυθῶνι, τύχα
 τε μολῶν
² καὶ τὸν Ἴσθμοι καὶ Νεμέα στέφανον, Μοίσαισί τ'
 ἔδωκ' ἀρόσαι,
³ τρὶς μὲν ἐν πόντοιο πύλαισι λαχών, 50
⁴ τρὶς δὲ καὶ σεμνοῖς δαπέδοις ἐν Ἀδραστεῖ νόμφ.
⁵ Ζεῦ πάτερ, τῶν μὰν ἔραται φρενί, σιγᾷ φοι στόμα· πᾶν
 δὲ τέλος
30 ⁶ ἐν τὴν ἔργων· οὐδ' ἀμόχθω καρδίᾳ προσφέρων τόλμαν
 παραίτεται χάριν. 55

25 ἐκράτησε For this sort of zeugma where the verb is taken in another of its own meanings with a second object cf. O. 1. 88 *ἔλεν δ' Οἰνομόου βίαν παρθένον τε σύνεινον*, Eur. *Ion* 666 *ὕμιν δὲ σιγᾶν, δμῶδες, λέγω τάδε, ἡ θάνατον εἰπούσαισι πρὸς δάμαρ*· ἐμήν, Aesch. *Prom.* 665 *ἐπισκῆπτουσα καὶ μυθουμένη* ('*Ἰνάχῃ*) *ὠθεῖν ἐμέ, ... κεῖ μὴ θέλοι, πυρῶπὸν ἐκ Διὸς μολεῖν | κεραυνὸν*. For ἐκράτ. στέφανον cf. N. 5. 5, v. 47 *infra*. Ἑλλανα στρατὸν Cf. P. 11. 50 *Ἑλλανίδα στρατιάν*, 12. 6 *Ἑλλάδα νικάσαντα*. τύχα Equals εὐτυχία, cf. 7. 11, P. 3. 104, O. 2. 51.

26 For omission of τὸν before Νεμ. cf. *Madv.* § 16 b. ἀρόσαι For metaphor cf. P. 6. 2. For omission of object cf. L. and S. *διδωμι*, 4.

27 τρὶς μὲν...τρὶς δὲ Cf. for this repetition N. 11. 6, I. 3. 8. πύλαισι Cf. O. 9. 86 *ἐν Κορίνθου πύλαις*. λαχών Supply στέφανον from above.

28 σεμν. δαπ. The plain of Nemea. Locative, cf. v. 35 *infra*. ἐν Ἀ. νόμφ 'According to Adrastus' institution' (cf. N. 8. 50, 51). For the preposition cf. P. 4. 59; *Dém.* 496 *ad fin.* The alteration to νομφ is worse than needless. For the use of νόμφ Cookesley compares

the use of τεθμός, v. 33 *infra*, O. 6. 69, 13. 40.

29 Theiaeos aspires to win at Olympia, cf. v. 33 *infra*. φοι For this dative cf. O. 9. 15, N. 7. 22, 40, P. 4. 48. πᾶν, κ.τ.λ. 'All issue of deed is in thy hands.' I.e. τῶν πρασσομένων ἔργων. We have τῶν πεπραγμένων ἔργων τέλος, O. 2. 15—17. There 'the effect,' here 'the completion' is meant by τέλος. For sentiment, cf. O. 13. 104—106. For ἐν τίν, cf. *Soph. Phil.* 963 *ἐν σοι καὶ τὸ πλεῖν ἡμᾶς*; a little different is N. 7. 90. Cf. Aesch. *Sept. c. Th.* 118 *ὦ Ζεῦ πάτερ παντελής*.

30 οὐδ', κ.τ.λ. 'But adding a spirit of daring to a resolution that shrinks from no toil he makes an indirect request for favor.' He hints at a wish which he is too modest to express openly, or rather he mentions incidentally in his prayer the petition which he really has most at heart, but is too diffident to lay stress upon in words. Mezger renders *παραίτεσθαι* 'eine neben hinausgehende Bitte thun,' comparing the use of παρά in *παράφμεν*, O. 7. 66, &c. παράγειν, P. 11. 25, N. 7. 23. Other commentators have rendered the verb 'obtain,'

Ἔπ. β'.

- α γνώτ' αἰδῶ θεῶ τε καὶ ὅστις ἀμιλλᾷται περι
 β ἐσχάτων ἀέθλων κορυφαῖς. ὕπατον δ' ἐσχεν Πίσσα 60
 γ Ἡρακλέος τεθμόν· ἀδείαι γε μὲν ἀμβολάδαν
 δ ἐν τελεταῖς δις Ἀθαναίων μιν ὀμφαῖ
 15 ε κόμασαν· γαῖα δὲ καυθείσα πυρὶ καρπὸς ἐλαίας 65
 ς ἔμολεν Ἥρας τὸν εὐάνορα λαὸν ἐν ἀγγέων ἔρκεσιν
 παμποικίλοις.

'supplicate for,' 'decline' (L. and S.). In support of 'request indirectly,' 'request by the way,' not given in L. and S., cf. the use of *παρεγγνάω* Soph. *Oed. Col.* 94 (Campbell), and of *παραφθέγγομαι* and *παραφωνέω*, and perhaps Aristoph. *Equites* 37.

31 The older mss. give *καὶ ὅστις*, the rest *χ' ὡς τις*. Dissen follows Hermann's more than needless alteration *γνωτὰ Θεῶ τε καὶ ὅστις*. Kayser with almost equal temerity reads *γνώτ' αἰδῶ οἱ τε καὶ ὅστις*. The poet says that he need not tell more precisely to Zeus or any athlete who aspires to Olympian victory what Theiaeos prayed for.

32 *ἐσχ. δέθ. κορ.* The various contests at Olympia, each of which is a supreme contest. The superlative is reinforced by *κορυφαῖς*, the genitive not being partitive but 'of definition.' Pindar twice uses *ἐσχάτος* in a good sense, I. 3. 29, with a reference to sailing to the Pillars of Hērakles, and O. 1. 113 τὸ δ' ἐσχάτον (of greatness) *κορυφούται βασιλεύσι*, a metaphor from a mountain height as here. The Schol. quotes Sophokles *Frag.* ἥδη γὰρ ἔδρα Ζεὺς ἐν ἐσχάτῳ θεῶν. ὕπατον This sentence explains the last somewhat vague phrase. Note the order, and render 'Hērakles' ordinance which Pisa received is highest.' For sentiment cf. O. 1. 7. For *ἐσχ.* cf. v. 24.

33 For *τεθμ.* cf. v. 28, N.

11. 27. *ἀδείαι γε μὲν* 'Yet right sweetly.' Though the not having won an Olympian victory was bitter, yet the Panathenaic victory was especially sweet as being an omen of an Olympian victory. This *μὲν=μάν*, cf. P. 4. 50, N. 3. 83. *ἀμβολάδαν* 'By way of prelude.' Cf. P. 1. 4, N. 7. 77. [Don.]

34 *τελεταῖς* The Panathēnaea, at which the prize was oil, from the *Μοῖραι* or sacred olives, contained in a vase of burnt earth, see the next verse. Dr Jackson has suggested to me that *Μοῖραι* means 'belonging to a tribe, division.' The winners on the Panathenaic vases are represented with crowns of olive. Athēnaeos, 5. 11, tells us that Panathenaic victors were crowned, and Suidas, s. v. *Παναθηναῖα*, and Pliny, *N. H.* 15. 5 (4), specify the olive crown. Hence Pindar has drawn an augury of success in winning the olive crown at Olympia. *ὀμφαῖ* Cf. *Frag.* 129.

35 *γαῖα* Dative for locative, ἐν ἔρκ. being in apposition. Cf. I. 4. 18, 7. 4, οὐρανῷ v. 58 *infra*. δέ 'For.'

36 *παμποικίλοις* 'Richly painted.' For Panathenaic Amphorae (our Schol. speaks of *ὕδραι*) see Brit. Mus., First Vase Room, table-case A, 24 (The Burgon Vase, 5th cent. B.C.); Second Vase Room, table-cases E, G. Though the six amphorae there displayed belong

Στρ. γ'.

- 1 ἔπεται δέ, Θειαῖε, ματρώων πολύγυντον γένος ὑμετέ-
ρων 70
2 εὐάγων τιμὰ Χαρίτεσσί τε καὶ σὺν Τυνδαρίδαις θα-
μάκῃς.
3 ἀξιοθείην κεν, ἐὼν Θρασύκλου
40 4 Ἀντία τε ξύγγονος, Ἄργεϊ μὴ κρύπτειν φάος 75
5 ὀμμάτων. νικαφορίαις γὰρ ὄσαις Προίτιο τόδ' ἵππο-
τρόφον

to the fourth century, the archaism traditionally kept up imitates the ceramic style of Pindar's time, the designs being chiefly in black and white with incised lines. On such vases "Athênê stands between two columns which are usually surmounted by cocks." They are inscribed ΤΟΝ ΑΘΗΝΕΘΕΝ ΑΘΛΟΝ or ΤΟΝ ΑΘΗΝΗΘΕΝ ΑΘΛΟΝ, the former of course in Pindar's time. Cf. P. O. Brönsted, *On Panathenaic in Mon. dell' Inst. di corrisp. Arch.*, 10. Tav. 47, *Annali*, 1877, pp. 294 ff., 1878, pp. 276 ff.; O. Jahn, *Kurze Beschreib. d. Vasensamml. in der Pinakoth. zu München*, no. 445 (and eleven others there enumerated).

37 ἔπεται. Here governs an accusative as in late poets. To suppose the ellipse of a preposition *ἐν* or *ἐς* is merely shifting the difficulty. Cookesley's ellipse of "*ἀνά, throughout the whole line of your maternal ancestry*" is not admissible, especially with *θαμάκῃς*, 'repeatedly.' He seems right in objecting to Kühner's explanation that *ἔπεσθαι* implies or expresses motion to a place. In this case it may imply, *extension beside*, if it be not the ordinary accusative of the direct object as with *sequor*. Bury reads *ἐφέπει*, regarding *διέποντι* as a third echo of this passage in vv. 51—53.

33 εὐάγων τιμὰ 'Honor from successful contests.' For the compounded adjective instead of its substantive with an epithet in the genitive Matthiae compares P. 5. 28 *ἀρισθάρματον γέρας*, 6. 5, Eur. *Hippol.* 67, 1092. Cf. also Soph. *Œd. R.* 26 *ἀγέλαι βουνόμοι*, *El.* 861. σὺν For the position of the preposition cf. P. 2. 59, N. 9. 14, 22, vv. 53, 84 *infra*. It is omitted in the mss. before the following *τυν-*. The position of *θαμάκῃς* seems to show that it and the prepositional phrase are to be taken more closely with *εὐάγ. τιμ.* than with the verb. Don., Dissen and Böckh take *θαμάκῃς* as = *ἔμα*, but it is 'oftentimes.' For the Charites cf. v. 1 *supra*. The mention of the Tyndaridae leads up to the coming myth.

39 Not 'I should not think fit to veil,' but 'I should think myself justified in not veiling' &c., i.e. 'in feeling and showing pride.' Cf. N. 7. 66 for the form of expression. *ἑὼν* I.q. *ἐλ εἶην*. Thrasyklos and Antias were two of the maternal relatives of Theiaeos.

41 ὄσαις Exclamatory, though the idea of οὐ δυνατόν ἐξελέγχειν may have originally governed it in the poet's mind. The text, which is Böckh's (except the stop after *θάλησεν*), is unsatisfactory, as the list of victories is much too small for Argos, of which Proetos was

6 ἄστν θάλησεν. Κορίνθου τ' ἐν μυχοῖς, καὶ Κλεωναίων
πρὸς ἀνδρῶν τετράκις·

Ἄντ. γ'.

1 Σικωννόθε δ' ἀργυρωθέντες σὺν οἰνηραῖς φιάλαις ἀπέ-
βαν, 80

2 ἐκ δὲ Πελλάνας ἐπιφισσάμενοι νῶτον μαλακαῖσι κρό-
καις·

45 3 ἀλλὰ χαλκὸν μυρίον οὐ δυνατὸν

4 ἐξελέγχειν· μακροτέρας γὰρ ἀριθμῆσαι σχολᾶς· 85

perhaps joint king before his expulsion by his twin brother Akrisios. In Frag. 284 [141] the Schol. on *Il.* 14. 319 states that Pindar said that Proetos slew Danaë. Perhaps he regained the kingdom when Akrisios fled from Perseus, who subsequently to avenge Danaë dethroned and slew Proetos. This form of the legend is not incompatible with Apollodōros' (2. 2. 6) tradition that Proetos gave Bias and Melampus each a third of his kingdom, but differs from Ovid (*Met.* 5. 238, 239), who makes Perseus kill Proetos in Argos in revenge for the expulsion of Akrisios. Talaos, son of Bias, was king of Argos, which seems to tell against the Ovidian version. The mss. read *δοσαι ἱπποτρόφον ἄστν τὸ* (or *τό*). Προίτου θάλησε(ν), κ.τ.λ. I propose *δοσαι Προίτου θέσαν ἱπποτρόφον* | *ἄστν θαλῆσαι*, as *ε* for *αι* is a common error (cf. v. 72 *infra*) and ΠΡΟΙΤΟΤΘΕCΑΝ easily passes into -ΤΟΙΟ ΟCΑΝ, and then the last four letters are cut out as a partial repetition of ΟCΑΙC. The omission would lead to rearrangement to suit the metre.

42 Κορίνθου τ' ἐν μ. At the Isthmian games. The phrase is precisely equivalent to *ἐν βάσαισιν Ἴσθμοῦ*, I. 3. 11. Not "in the recess in which Corinth stands," "Corinth which lies in the recess of the Isthmus"; for Corinth is

not in a recess, but in 'a corner' of Argolis, *μυχῷ Ἄργεος ἱπποβότριο*. Corinth might be said to stand on the gulf (*μυχός*) of Corinth, but the Isthmian games were held on the opposite side of the Isthmos. This clause begins an answer to the half-question of the preceding clause. Κλεων. πρ. ἀνδρ. 'At the hand of Cleonæans.' Cf. N. 4. 17.

43 Σικωννόθε For the Pythia founded by Adrastus at Sikyon, cf. N. 9. Introduction. ἀργυρ. Cf. I. 2. 8, 'with gleam of silver shining on them,' perhaps. For *σύν* cf. L. and S. s. v. (I. 7), v. 48 *infra*. ἀπέβαν So mss.; Aldine and other edd. *ἐπέβαν*. Schol. Vet. interprets *ἀνεχώρησαν*, and a gloss (Tricl.) *ἀπῆλθον*.

44 Cf. O. 9. 97, 98 for the prize of a large woollen cloak, *chlamys*, at the (Apolline) Theoxenia or the Hermæa, or the Diaea celebrated at Pellênê.

45 χαλκ. μυρ. 'The vast number of prizes of bronze it is impossible to ascertain.' This included no doubt bronze shields won at Argos and τὰ ἐν Ἀρκαδίᾳ | ἔργα of O. 7. 83.

46 μακρ. σχολ. For this *descriptive* genitive cf. Madv. § 53 b, Rem. 1; the act of counting is measured or valued in terms of the time required.

5 ὄντε Κλείτωρ καὶ Τεγέα καὶ Ἀχαιῶν ὑψίβατοι πόλεις
6 καὶ Λύκαιον παρ Διὸς θῆκε δρόμῳ σὺν ποδῶν χειρῶν
τε νικᾶσαι σθένει.

90

Ἐπ. γ'.

a Κάστωρ δ' ἐλθόντος ἐπὶ ξενίαν παρ Παμφάῃ
50 b καὶ κασιγνήτου Πολυδεύκεος, οὐ θαῦμα σφίσιν
c ἐγγενὲς ἔμμεν ἀεθληταῖς ἀγαθοῖσιν· ἐπεὶ 95
d εὐρυχόρου ταμίαι Σπάρτας ἀγώνων
e μοῖραν Ἑρμῇ καὶ σὺν Ἑρακλεῖ διέποντι θάλειαν,
f μάλα μὲν ἀνδρῶν δικαίων περικαδόμενοι. καὶ μὰν θεῶν
πιστὸν γένος.

100

Στρ. δ'.

55 i μεταμειβόμενοι δ' ἐναλλαξ ἡμέραν τὰν μὲν παρὰ πατρὶ
φίλῳ
2 Διὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίας ἐν γυάλοις
Θεράπνας, 105
3 πότμον ἀμπιπλάντες ὁμοῖον· ἐπεὶ
4 τοῦτον ἡ πάμπαν θεὸς ἔμμεναι οἰκεῖν τ' οὐρανῷ

47 ὄντε Sc. χαλκὸν governed both by *θήκε* and by *νικᾶσαι*, cf. N. 5. 5, v. 25 *supra*. The games at Kleitor were Koreia in honor of Persephonê and Démêtêr, and at Tegea Aleaia in honor of Athênê Alea. ὑψίβατοι 'Upland.'

48 θῆκε 'Set by the racecourse of Zeus as prize for men to win,' &c. L. and S. wrongly class it with Frag. 154 'made to win.' Join παρ Διὸς δρόμῳ. For the Lykaeon cf. O. 13. 108, Paus. 8. 38, 5. The prize at the Lykaea was a bronze tripod. The singular verb is an instance of the so-called *schema Alemanicum*. Some editors wantonly alter δρόμῳ. σὺν 'By means of,' 'by dint of.'

49 Παμφάῃ Probably a maternal ancestor of Theiaeos.

51 ἔμμεν Taken twice (Mezger),

'that it is innate in them to be,' &c. Cf. N. 11. 33.

52 ταμίαι 'Kings,' cf. P. 5. 58. ἀγών. μοῖρ. Cf. O. 6. 79.

53 σὺν Cf. v. 38 *supra*.

54 μὲν Cf. O. 3. 19, N. 9. 11. πιστὸν Cf. v. 78 *infra*.

55 They both together live in Olympos every other day and lie together in the tomb on the alternate days, cf. Od. 11. 303. For the temple of the Dioskuroi at Therapnae cf. Paus. 3. 20.

56 γυάλοις The Schol. explains by ὑπόγεια, 'an underground vault,' but this seems tautological. Therapnae lay in the valley of κολλη Λακεδαιμῶν.

58 ἡ For suppression of μάλλον cf. Madv. § 93 c; Il. 1. 117 βούλομαι ἐγὼ λαὸν σὸν ἔμμεναι ἢ ἀπολέσθαι. οὐρανῷ Locat., cf. Soph. *Œd. R.* 20.

5 εἴλετ' αἰῶνα φθιμένου Πολυδεύκης Κάστορος ἐν πο-
 λέμφ.
 60 6 τὸν γὰρ Ἰδας ἀμφὶ βουσὶν πως χολωθείς ἔτρωσε
 χαλκίας λόγχας ἀκμῇ.

Ἄντ. δ'.

1 ἀπὸ Ταῦγέτου πεδαυγάζων ἶδεν Λυγκεὺς δρυὸς ἐν
 στελέχει
 2 ἡμένους. κείνου γὰρ ἐπιχθονίων πάντων γένετ' ὀξύτατον
 3 ὄμμα. λαιψηροῖς δὲ πόδεσσιν ἄφαρ

59 Note the position of Πολυ-
 δεύκης.

60 ἀμφὶ βουσὶν πως χολωθείς
 Cf. Hés. *Scut. Herc.* 12 χωσάμενος
 περὶ βουσί. The further recital of
 the cause of quarrel is dismissed
 by πως, 'as some say.' The Schol.
 mentions another account of the
 feud, namely that the Dioskuroi
 had carried off the brides of the
 Apharétidae, Phoebe and Blaesira,
 daughters of Leukippos. Apollo-
 dóros, 3. 2. 3, tells us that Idas
 and Lynkeus, sons of Aphareus,
 whose tomb was at Sparta (Paus.
 3. 11. 8, 13. 1), dwelt in Arénē in
 Messénia. They had been cattle-
 lifting with the Dioskuroi and
 cheated the latter of their share
 of booty. The Dioskuroi in re-
 venge made a raid and drove off
 into Lakônia all the cattle they
 found in the possession of the sons
 of Aphareus, for whom they lay
 in wait, expecting to be followed
 home by their foes. They were
 espied by the miraculous eyesight
 of Lynkeus, and Idas was thus
 enabled to kill Kastor.

61 πεδαυγάζων 'Sending pene-
 trating glances after them.' But
 old mss. give πῶδ', πῑδ', and so
 suggest a doubt as to the original
 reading; as πῑδ' ἀυγάζων, 'seeing
 its foot clearly' (cf. P. 11. 36),
 gives a sense nearer to the ordinary
 usage of αὐγάζω. The quotation

from Stasinus' (?) *Kypria* is as
 follows:

αἶψα δὲ Λυγκεὺς
 Ταῦγέτον προσέβαινε ποσὶν ταχέεσσιν
 πεποιθώς.
 ἀκρότατον δ' ἀναβὰς διεδέρκετο νῆσον
 ἅπασαν
 Τανταλίδου Πέλοπος, τάχα δ' εἰσίδε
 κύδιμος ἦρως
 ...?...ὀφθαλμοῖσιν ἔσω δρυὸς ἡμένω
 ἀμφω *κοίλῃς*
 Κάστορα θ' ἱππόδαμον καὶ ἀεθλοφόρον
 Πολυδεύκεα.
 νύξε δ' ἄρ' ἀγχι στὰς μεγάλην δρῦν...
 Hence one is prompted to suggest
 περαυγάζων. The meaning of αὐ-
 γάσσει, Hés. *W. and D.* 476, is not
 'see distinctly,' but 'look longingly,
 keenly,' the middle denoting the
 mental emotion accompanying the
 keen glance. Lynkeus was said to
 be able to see through all material
 barriers to sight, stone, earth, sea,
 &c. Cf. *Apoll. Rhod.* 1. 153.

62 ἡμένους So Böckh; but some
 of the old Grammarians corrected
 ἡμενος (old mss.) to ἡμενον. Perhaps
 Didymos' ἡμενος is right. They
 seem to have thought that Pindar
 meant to imply that Polydenkes
 was not with Kastor when he was
 espied and attacked, but was con-
 ceived to be hiding somewhere
 near, probably west of Kastor, as
 the Apharétidae did not flee back
 into Messénia. But they may have
 attacked from the East or have

- 4 ἐξικέσθαι, καὶ μέγα φέργον ἐμήσαντ' ὠκέως 120
 65 5 καὶ πάθον δεινὸν παλάμαις Ἀφαρητίδαι Διός· αὐτίκα
 γάρ
 6 ἦλθε Λήδας παῖς διώκων· τοὶ δ' ἔναντα στάθεν τύμβῳ
 σχεδὸν πατρῷϊ·
 Ἔπ. δ'.
 α ἔνθεν ἀρπάξαντες ἄγαλμ' Ἀΐδα, ξεστὸν πέτρον, 125
 β ἔμβalon στέρνῳ Πολυδεύκεος· ἄλλ' οὐ μιν φλάσαν,
 γ οὐδ' ἀνέχασσαν· ἐφορμαθεῖς δ' ἄρ' ἄκοντι θοῶ, 130
 70 δ ἦλασε Λυγκέος ἐν πλευραῖσι χαλκόν.
 ε Ζεὺς δ' ἐπ' Ἴδα πυρφόρον πλάξε ψολόεντα κεραυ-
 νόν.
 ς ἅμα δ' ἐκαίοντ' ἐρήμοι. χαλεπὰ δ' ἔρις ἀνθρώποις
 ὀμιλεῖν κρεσσόνων. 135
 Στρ. ε'.
 ι ταχέως δ' ἐπ' ἀδελφεοῦ βίαν πάλιν χώρησεν ὁ Τυν-
 δαρίδας,

had to double back in the flight. The Apharétidae were a spear's throw off when Polydeukes left the tree. Aristarchos cited the *Kypria*, according to the Schol., surely to prove that Lynkeus was not in the tree (*ἡμενος*): Didymos cited the words to defend the Doric acc. plur. *ἡμέμος*, -*ως*. There is no ground for impugning with Bergk the accuracy of the Schol. as to the readings of the Grammarians.

64 ἐμήσαντ' mss. ἐμνήσαντ', -αντ'. The insertion and omission of ν are common errors. Cf. *Od.* 3. 261.

65 καὶ 'And accordingly'; cf. *N.* 4. 32 *ρέγοντά τι καὶ παθεῖν ἔοικεν*.

66 Λήδας παῖς Polydeukes. They stood face to face hard by the tomb of Aphareus.

67 ἄγ. Ἀΐδα A sepulchral

column, stélê, consecrated to Ἀΐδης. For the genitive Dissen quotes Eur. *El.* 143 μέλος Ἀΐδα, *Suppl.* 773 Ἀΐδου μολπαί.

71 The tmesis ἐπὶ—πλάξε has caused corruption. mss. give ἐπ' Ἴδα πυρφόρον πλάξε ψολόεντα κεραυνόν. Edd. with the Schol. Vet. alter Ἴδα to Ἴδα. Matthiae's citation of παλεῖν ξίφος only half-supports ἐπ' Ἴδα πλάξε κεραυνόν = βαλὼν κεραυνὸν ἐπληξεν Ἴδαν.

72 ἐκαίοντ' mss. δὲ κέοντ', ε for αι and vice versa are common errors. ἐρήμοι With none to aid or avenge them. χαλεπὰ, κ.τ.λ. Cf. *v.* 20 *supra*; 'a strife with higher beings is dangerous for men to encounter.' Eris is half personified. The order is involved. For inf. cf. *O.* 8. 19, 7. 26, *I.* 2. 37.

- 2 καὶ μιν οὐπω τεθναότ' ἄσθματι δὲ φρίσσοντα πνοὰς
ἔκιχεν. 140
- 75 3 θερμὰ δὴ τέγγων δάκρυα στοναχαῖς
4 ὄρθιον φώνασε· Πάτερ Κρονίων, τίς δὴ λύσις
5 ἔσσεται πενθέων; καὶ ἐμοὶ θάνατον σὺν τῷδ' ἐπίτειλον,
ἄναξ. 145
- 6 οἴχεται τιμὰ φίλων τατωμένῳ φωτί· παῦροι δ' ἐν πόνῳ
πιστοὶ βροτῶν
Ἄντ. ε'.
- 1 καμάτου μεταλαμβάνειν. ὡς ἤνεπε· Ζεὺς δ' ἀντίος
ἦλυθέ φοι,
- 80 2 καὶ τόδ' ἐξαύδασ' ἔπος· Ἐσσί μοι υἱός· τόνδε δ' ἔπειτα
πόσις 150
- 3 σπέρμα θνατὸν ματρὶ τεῇ πελάσαις
4 στάξεν ἥρωσ. ἀλλ' ἄγε τῶνδέ τοι ἔμπαν αἵρεσιν
5 παρδίδωμ'· εἰ μὲν θάνατόν τε φυγὼν καὶ γῆρας ἀπεχ-
θόμενον 155
- 6 αὐτὸς Οὐλυμπον *νοεῖς οἰκεῖν ἐμοὶ* σὺν τ' Ἀθαναίᾳ
κελαινεγχεῖ τ' Ἄρει,

74 ἄσθματι 'Drawing his breath convulsively in suffocation,' i.e. with the death rattle (ruckle) in his throat. Cf. N. 3. 47, 48; ἄσθμα is 'labored breathing.' The mss. give φρίσσοντ' ἀνα-(ἀμ)πνοὰς, which will not scan; 'ruffled as to breaths' is a strong but intelligible metaphor, which is helped by the accompanying *shuddering* of the whole frame often observed in deaths from mortal wounds. Mommsen's γέννας for πνοὰς is not happy.

75 τέγγων Cf. Soph. *Trach.* 847 ἄδων ἡλῶν τέγγει δακρῶν ἄχραν. For δὴ mss. give δέ. στοναχαῖς Dative of accompanying action, cf. *Madv.* § 42, *Il.* 24. 696, *Od.* 24. 416.

78 Apparently adapted by Euripides, *Hel.* 274 καὶ φίλων τητωμένη

δούλη καθέστηκ', though loss of friends to a Greek woman was a very different case to that of a man. The faithlessness of mortals is contrasted with the trustworthiness of deities; cf. v. 54 *supra* and *Introd.* Cf. Theogn. 79 παῦρος εὐρήσεις... ἀνδρας ἑταίρους | πιστοὺς ἐν χαλεποῖς πρήγμασι γινόμενους.

79 μεταλαμβάναν 'So as to share.' For *inf.* cf. *Madv.* § 149. ἤνεπε So mss. Elsewhere ἔνν.

80 Ἐσσί μοι υἱός And therefore immortal. πόσις Tyndareus.

84 Between Οὐλυμπον and σὺν τ' mss. give ἐθέλεις or θέλεις only, with defect in both sense and rhythm. Pindar elsewhere has ἐθέλω, which will not scan here, in verbal forms, except O. 8. 85, though he uses the present participle of θέλω (P. 2.

Ἐπ. ε'.

- 85 α ἔστι σοὶ τούτων λάχος· εἰ δὲ κασιγνήτου πέρι 160
 β μάρνασαι, πάντων δὲ νοεῖς ἀποδάσασθαι ρίσον,
 γ ἥμισυ μὲν κε πνέοις γαίας ὑπένερθεν ἑών,
 δ ἥμισυ δ' οὐρανοῦ ἐν χρυσέοις δόμοισιν. 165
 ε ὥς ἄρ' αὐδάσαντος οὐ γνώμα διπλοῖαν θέτο βουλάν,
 90 ς ἀνὰ δ' ἔλυσεν μὲν ὀφθαλμόν, ἔπειτα δὲ φωνὰν χαλ-
 κομίτρα Κάστορος.

69, 10. 5, I. 5. 43, and O. 2. 97. The mss. give θέλων for ἐκὼν at the end of P. 2. 69). The Schol. interprets...βούλει τὸν οὐρανὸν οἰκεῖν σύν ἐμοί, κ.τ.λ., and renders νοεῖς, v. 86, by βούλει, whence Kayser gets νοεῖς οἰκεῖν ἐμοί (for the position of preposition cf. v. 38 *supra*). The letters — ONNOEICOKEINEMOI would be peculiarly liable to corruption, as E, O, C were often confused, and also IC and K, and IN and M. Thus θέλεις or ἐθέλεις would be a gloss on νοεῖς. Mommsen reads νέμειν μέλλεις ἐμοί, Bergk θέλεις νάειν ἐμοί. The word μέλλεις is so utterly inappropriate that Mommsen's suggestion may be at once rejected. Against the considerations in favor of the text (for which cf. v. 58 *supra*) the only point to be urged is the assumed repetition of νοεῖς. For the position of σύν cf.

P. 2. 59, N. 9. 14, v. 38 *supra*.

86 Ῥίσον Note the emphatic position. For Ῥίσον = 'an equal share' cf. Soph. *Oed. Rex* 579, Eur. *Ion* 818, *Iph. in Taur.* 1009.

87 πνέοις Observe the phrase: he is to *live* in the tomb.

89 οὐ, κ.τ.λ. Polydeukes 'offered not a double plan to his judgment.' That is, he decided without the least hesitation.

90 Note the change of subject back to Zeus: unless with Mezger we regard Polydeukes as the author of the release. χαλκομίτρα The *μίτρα* of a warrior was a broad woollen girdle faced with plates of bronze, worn below the ζῶμα. Perhaps χαλκομίτρας is used by Bacchylides 13. 76 Ἐκτορα χαλ[—], as Kenyon suggests with the inadmissible alternative χαλκοχάρμαν, P. 5. 77 χαλκοχ.

[N E M E A X I .]

FOR THE εἰσιτήρια OFFERED BY ARISTAGORAS OF TENEDOS,
PRYTANIS.

INTRODUCTION.

THIS ode (enkômion) was performed before the altar and shrine of Hestia Prytanitis in the Prytaneion of Tenedos upon the occasion of the installation as *πρύτανις*, or president of the *βουλή*, of Aristagoras, a wrestler and pancratiast of great strength and beauty, son of Arkesilas (v. 11). It has nothing to do with the Nemean games.

The date is probably later than B.C. 470; but there is no clue except the style. The subject of the poem belonged to the clan of the Peisandridae who claimed kinship with both Amyklæ and Thebes (vv. 34—37). Short though the poem is there is much of lasting interest in it. The doctrine of the mean is propounded with reference to excess or defect in honorable ambition, and mention is made of the uncertainty of the future and the inevitable approach of death (vv. 13—16), natural topics in connexion with the installation of a constitutional dignitary. The theory that hereditary excellence displays itself in alternate generations is introduced in a way that reflects rather severely on Aristagoras' father, who supplies an instance of ἀτολμία.

There are exact echoes in v. 38 ἀνδρῶν of v. 33 -άνδρου, in v. 18 δαίδαῖς (dissyllabic) of δαίδα v. 7, in v. 36 of καὶ παρ' introducing mention of a locality v. 25. Are αὔχαι v. 29 contrasted with μεγαυχεῖ v. 21, as Bury suggests?

The three divisions of the poem roughly coincide with the metrical systems. The first strophe and antistrophe are an introductory invocation of Hestîâ on behalf of the victor. The first epode and the second system deal with the victor and his father; the last system with his ancestry and hereditary worth.

The compounds which seem to have been used for this ode are δμόθρονος, μελίγδουπος, μεγαλανοραῖαι, ἀπρόσικτος.

The mode is Dorian, the metres are dactylo-epitritic.

STROPHE (unsymmetrical).

1. *B*.A.B'.*
2. *C.A.*
3. *A.A'.*
4. *C†.B'.*
5. $- \cup \cup \mid \sqcup \mid B'.B. \mid - \cup \cup \mid - \wedge$

EPODE (palinodic).

1. *A.A'.*
2. *B.A.B'.*
3. *A.A†.*
4. *A. \mid - \S \cup \cup \mid \sqcup \mid B'.*
5. *C||.B'.*
6. *B'.B¶.A'.*

The numbers are 6.7.6.7.6.7.

ANALYSIS.

vv.

- 1—10. Invocation of Hestia Prytanitis.
- 11, 12. Praise of Aristagoras.
- 13—16. He is reminded that excellence gives no exemption from death.
- 17—21. He deserves praise for his athletic victories in local games.
- 22—29. The timidity of his parents debarred him from chance of distinction in the great games.
- 29—32. Over-diffidence and over-confidence are alike detrimental.
- 33—37. The noble ancestry of Aristagoras.
- 37—43. Hereditary excellences develop themselves in alternate generations only.
- 43—46. In spite of the future being beyond our foresight we embark on ambitious schemes.
- 47, 48. Insane yearnings for things unattainable hinder our setting due limits to our desires.

* Caesura in second foot.

† Caesura in fourth foot.

‡ Caesura after first syllable.

§ Caesura.

|| Caesura in third foot.

¶ Incisio.

Στρ. α'.

- 1 Παῖ Ῥέας, ἅτε πρυτανεία λέλογχας, Ἑστία,
 2 Ζητὸς ὑψίστου κασιγνήτα καὶ ὁμοθρόνου Ἥρας,
 3 εὖ μὲν Ἀρισταγόραν δέξαι τεὸν ἐς θάλαμον,
 4 εὖ δ' ἑταίρους ἀγλαῶ σκάπτῳ πέλας,
 5 5 οἷ σε γεραίροντες ὀρθὰν φυλάσσοισιν Τένεδον, 5
 Ἄντ. α'.
 1 πολλὰ μὲν λοιβαῖσιν ἀγαζόμενοι πρόταν θεῶν,
 2 πολλὰ δὲ κνίσσῃ· λύρα δὲ σφί βρέμεται καὶ ἀοιδά·
 3 καὶ ξενίου Διὸς ἀσκέϊται Θέμις ἀενάοις
 4 ἐν τραπέζαις. ἀλλὰ σὺν δόξῃ τέλος 10

1 πρυτανεία λέλογχας As the goddess of the family altar and hearth generally, Hestia was naturally the deity worshipped at the common altar and hearth of the state under the title *Πρυτανίτις*. It would appear from Thuk. 2. 15 that a *Πρύτανις*, whether *βασίλειος*, *τύραννος*, or one of a numerous body of officials, held the title as president of the *βουλή*. For *λέλογχας* cf. O. 7. 55 ff., 9. 15, Aesch. *Prom.* 228 *ὅπως τάχιστα τὸν πατρῶν ἐς θρόνον | (Zeus) καθέξῃ· εὐθὺς δαίμοσιν νέμει γέρα | ἄλλοισιν ἄλλα, καὶ διεστοιχίετο | ἀρχήν*.

3 θάλαμον A sanctuary or shrine within the *πρυτανεῖον*. For *μὲν...δέ* with repeated word, *epanaphora*, cf. v. 6, N. 10. 27, I. 37.

4 ἑταίρους Members of the *βουλή*. **σκάπτῳ** This allusion shows that there was a statue of Hestia in the *πρυτανεῖον* at Tenedos, as there also was at Athens (Paus. 1. 18. 3). The sceptre is an usual attribute of Hestia in art (Disson quoting Welcker).

5 ὀρθάν Extension of predicate; 'in welfare.'

6 πρόταν 'The eldest'; cf. Hes. *Theog.* 453 *Ῥεῖα δ' ὑποδυμηθεῖσα Κρόνῳ τέκε παῖδιμα τέκνα, Ἰστίην*,

Δήμητρα, καὶ Ἥρην χρυσοπέδιλον, ἰφθιμόν τ' Ἀἰδὴν...καὶ...Ἐννοσίγαιον, Ζῆνός τε, whereon Paley shows that Homer makes Hêra the eldest child of Kronos, and Zeus the eldest son.

7 σφί 'At their bidding.' **βρέμεται** 'Peals.' Cf. N. 9. 8 *βρομῶν φόρμιγγα*.

8 Guests of the state were entertained at the *πρυτανεῖον*, and suppliants to the state sought sanctuary at its altar. For Themis being associated with Zeus Xenios cf. the similarly worded passage, O. 8. 21—23 *ἐνθα Σώτειρα Διὸς ξενίου | πάρεδρος ἀσκέϊται Θέμις ἑξοχ' ἀνθρώπων*, where Aegina's just dealing with strangers is intended. The connexion of the goddess of *right* and *order* with hospitality is illustrated by the phrases *δαίτης ἔστις, ἀρμόδιον δειπνον*.

9 ἐν 'With'; cf. v. 17 *infra*. Rumpel and Bury prefer the locative sense. For the perpetual public hospitality of Tenedos &c. edd. quote the *τράπεζαι ξενικαὶ* of the Cretan *συσσίτια*, Athén. 4. 22 (p. 143 c). **ἀλλὰ** Cf. O. 2. 12, 4. 6. **σὺν** The repetition of *σὺν* in the next line has troubled critics greatly; so that *σὺν δόξῃ* has been

10 δ δυωδεκάμηνον περᾶσαι σὺν ἀτρώτῳ καρδίᾳ.

Ἐπ. α'.

α ἄνδρα δ' ἐγὼ μακαρίζω μὲν πατέρ' Ἀρκεσίλαν;

β καὶ τὸ θαητὸν δέμας ἀτρεμίαν τε ξύγγονον. 15

γ εἰ δέ τις ὄλβον ἔχων μορφῇ παραμεύσεται ἄλλων,

δ ἔν τ' ἀέθλοισιν ἀριστεύων ἐπέδειξεν βίαν,

15 ε θνατὰ μεμνάσθω περιστέλλων μέλη, 20

ς καὶ τελευτὰν ἀπάντων γᾶν ἐπιφεισσόμενος.

altered to νῦν and σοὶ δόξαι, συν-δόξαν, σὺν and νῦν δόξα (with περᾶσαι). L. and S. give Böckh's περᾶσαις (ἐν). Others alter περᾶσαι σὺν into περᾶσαι σὺν or περᾶσαι νῦν. Mezger rightly defends mss. and Scholia. Fox -σαι σὺν cf. I. 3. 17.

10 ἀτρώτῳ For the metaphor cf. N. 1. 48. 'Without annoy.' He might have discharged the duties of his office 'with credit' amid continual dangers and anxieties.

11 ἄνδρα Emphatic, cf. P. 2. 29. The meaning is almost 'So far as I may congratulate a man—I deem his father Arkesilas blessed, and I laud his (Aristagoras') admirable form and innate hardihood.' I agree with Mezger in making ἄνδρα refer to Aristagoras, but I take ἄνδρα as an *accusativus pendens*; though μακαρίζω takes a double accusative. See Aristoph. *Vesp.* 588 τοῦτ' ἄρ' τοὶ σε μόνον τούτων ὧν εἰρηκας μακαρίζω (Fanshawe). The sense might be the same. 'On the man do I congratulate his father, aye on his (the man's) form.' I cannot see the point of congratulating the son upon his father, who kept him from winning the Olympian and Pythian games (v. 22). Again if ἄνδρα is Arkesilas, his too is the θαητὸν δέμας κ.τ.λ. No doubt the passage is unsatisfactory. I think τέκος Ἀρκεσίλα may have got corrupted through the incorporation of a

marginal note. Disсен is probably right in recognising the zeugma, the sense of αἰνέω being drawn from μακαρίζω with τὸ θαητὸν δέμας κ.τ.λ. Note that μὲν is answered by δέ, v. 13; 'though I praise, let him remember.' Otherwise Mezger and Disсен citing O. 5. 10.

14 ἐπέδειξεν Frequentative aorist. The future παραμεύσεται refers to moments of future self-satisfaction on the part of Aristagoras, as well as to the future generally.

15 'Let him remember that the frame which he bedecks is mortal and that at the last of all he shall don a vesture of earth.' Cf. "muddy vesture of decay." For construction cf. O. 6. 8, I. 1. 68. περιστέλλων Cf. Eur. *Alc.* 663 (παῖδας οἱ) θανόντα σε | περιστελοῦσι καὶ προθήσονται νεκρόν. The verb περιστέλλω is the regular word for arraying a body for the funeral. For the participle with μέμνημαι cf. Soph. *Oed. R.* 49 f. ἀρχῆς δὲ τῆς σῆς μεθαιώως μεμνώμεθα | σπάντες κ.τ.λ.

16 τελευτὰν Accusative in apposition with the sentence; cf. O. 2. 4, 7. 16, I. 3. 7, Aesch. *Ag.* 225. Here the use is similar to that of the "adverbial" ἀρχήν. γᾶν ἐπιφεισσω. For the phrase Don, cites Aesch. *Ag.* 869 εἰ δ' ἦν τεθνηκώς, ὡς ἐπλήθυνον λόγῳ, | τρισυματος τῶν Γηρύων ὁ δεύτερος | ...χθονὸς τρίμορον χλαῖναν ἐξήνχει λαβών, | ἀπαξ

Στρ. β'.

- 1 ἐν λόγοις δ' ἀστῶν ἀγαθοῖσι νιν αἰνεῖσθαι χρεών,
 2 καὶ μελιγδούποισι δαιδαλθέντα μελιζέμεν αἰοδαῖς.
 3 ἐκ δὲ περικτιόνων ἐκκαίδεκ' Ἀρισταγόραν
 20 4 ἀγλααὶ νίκαι πάτραι τ' εὐώνυμον 25
 5 ἐστεφάνωσαν πάλᾳ καὶ μεγαυχεῖ παγκρατίῳ.

'Αντ. β'.

- 1 ἐλπίδες δ' ὀκνηρότεραι γονέων παιδὸς βίαν
 2 ἔσχον ἐν Πυθῶνι πειρᾶσθαι καὶ Ὀλυμπία ἀέθλων.
 3 ναὶ μὰ γὰρ ὄρκον, ἐμὴν δόξαν παρὰ Κασταλία 30
 25 4 καὶ παρ' εὐδένδρῳ μολῶν δ'χθρὸν Κρόνου

ἐκάστῳ καθανῶν μορφώματι; N. 8. 38. Hemsterhuis (on Hesych. 1. p. 1352) besides the references in L. and S. gives Simonides, *apud Athen.* 3. p. 125 n, 168 [227] αὐτὰρ (χίων) ἐκάμφθη (Porson ἐθάφθη) | ἰωὴ Πιερίην γῆν ἐπισσαμένη. Eur. *Trach.* 1148 γῆν τῷδ' ἐπαμπισχόντες. This warning to avoid excessive pride is peculiarly appropriate in an official ode composed for a civic magistrate.

17 λόγοις 'Friendly (fair) discussions.' Cf. N. 8. 21. For ἐν cf. P. 5. 97, v. 9 *supra*. ἀγαθοῖσι νιν Mommsen. mss. -οῖς μὲν.

18 For sentiment cf. O. 6. 6, 7. μελιζέμεν The infinitive goes with μελιγδούποισι (Madv. § 150), and καὶ couples ἐν λόγοις δαιδαλθέντα. There is a kind of etymological play on μελι-. With Pindar 'song' is 'honey.' The exceptional synizesis δαιδαῖς does not warrant alteration. Mezerger supposes that there is a change of subject. The papyrus of Bacchylides supports Pauw's μελίζεν, which avoids the unusual synizesis. Hermann alters to μέλειν ἐν: Mommsen to μεμύχθ' ἐν.

20 εὐώνυμον Perhaps an extension of the predicate. As Νίκη is often represented in Art holding out a wreath, there is probably a

half personification of the Victories here. Note that ἐκ περικτ. should not be taken with νίκαι but with the verb, meaning 'on the authority of, at the instance of the neighbouring peoples.' The δέ='for.'

21 μεγαυχεῖ Schmid for mss. μεγαλαυχεῖ.

22 ἐλπίδες ὀκνηρότεραι 'Too great diffidence.' Literally 'Too shrinking apprehensions.' We can speak of 'confident hopes' but hardly of 'diffident or timid hopes.' For ἐλπίς cf. N. 1. 32.

23 ἔσχον For the inf. without μή, cf. Soph. *Aj.* 70 αὐγὰς ἀπείρω σὴν πρόσσιν εἰσιδεῖν, I. 1. 60.

24 γὰρ 'For else.' ἐμὴν δόξαν Cf. Aristoph. *Pax* 232 καὶ γὰρ ἐξέναι, γνώμην ἐμὴν, | μέλλει. These are accusatives of 'extent, range, sphere,' like τὸ ἐμὸν μέρος, τὸ κατ' ἐμέ: but instead of qualifying the action or state predicated, they qualify (make conditional) the predication, like an infinitive, e.g. δοκεῖν εἰπεῖν ἀκοῦειν, with or without ὥς. παρὰ Here and in the next line to be taken after δηριώντων, while μολῶν='had he gone (thither).' For the victor's return cf. N. 2. 24, O. 8. 67—71, P. 8. 81—87.

5 κάλλιον ἂν δηριώντων ἐνόστησ' ἀντιπάλων,

Ἐπ. β'.

a πενταετηρίδ' ἑορτὰν Ἡρακλέος τέθμιον

35

b κωμάσαις ἀνδυσάμενός τε κόμαν ἐν πορφυρέοις

c ἔρνεσιν. ἀλλὰ βροτῶν τὸν μὲν κενεόφρονες αὖχαι

30 d ἐξ ἀγαθῶν ἔβαλον· τὸν δ' αὖ καταμεμφθέντ' ἄγαν 40

e ἰσχὺν οἰκείων παρέσφαλεν καλῶν

f χειρὸς ἔλκων ὀπίσσω θυμὸς ἄτολμος ἔων.

Στρ. γ'.

1 συμβαλεῖν μὰν εὐμαρὲς ἦν τό τε Πεισάνδρου πάλαι

2 αἶμ' ἀπὸ Σπάρτας· Ἀμύκλαθεν γὰρ ἔβα σὺν Ὀρέστῃ,

35 3 Αἰολέων στρατιὰν χαλκεντέα δεῦρ' ἀνάγων· 45

4 καὶ παρ' Ἴσμηνοῦ ῥοὰν κεκραμένον

5 ἐκ Μελανίπποιο μάτρωος· ἀρχαῖαι δ' ἀρεταὶ

Ἀντ. γ'.

1 ἀμφέροντ' ἀλλασσόμεναι γενεαῖς ἀνδρῶν σθένος·

2 ἐν σχερῷ δ' οὐτ' ὧν μέλαιναι καρπὸν ἔδωκαν ἄρουραι, 50

26 Medicean mss. ἐν(έ)σταντ' by dittography.

27 Cf. N. 10. 33, O. 11. 57, 58, 13. 40.

28 πορφυρέοις Cf. Hor. *Od.* 4. 1. 10 *purpureis oloribus*. Like χρύσεος, O. 8. 1, N. 1. 17, and elsewhere, πορφ. = 'gleaming,' 'glistening,' 'rich-colored.'

29 κενεόφρ. Cf. Theogn. 233 κενεόφρονι δῆμω.

30 ἔξ- ἔβαλον Tmesis. Frequentative aorist; so παρέσφαλεν, and ἔδωκ. v. 39. Render 'cast down from.' ἀγαθῶν 'Blessings of victory' (cf. O. 8. 13) are of course included under the general term. καταμεμφθέντ' 'Disparaging.'

31 οἰκείων 'Proper,' 'within his reach.'

33 συμβαλεῖν 'Infer,' 'gather.' τε Taken up by καὶ (v. 36), from Ἀμύκλαθεν το ἀνάγων being a paren-

thesis. For ἔμμεν suppressed with πάλαι ἀπὸ Σπάρτας cf. N. 10. 51. The Achaean Peisandros was said to have been driven from Sparta on the Migration of the Dorians into Peloponnēsos and to have joined Aἰolian emigrants from Boeōtia in that country, whence they sailed to Tenedos.

35 χαλκεντέα mss. χαλκεντέων (one χαλκῶν τε, -ων being expressed by a superscribed ").

36 In Thebes.

37 ἐκ Μελανίπποιο μάτρ. 'With the blood of a daughter of Melanippos.'

38 For sentiment cf. N. 6. 8—11. ἀμφέροντ' For the voice cf. P. 7. *ad fin.*, φέρεσθαι probably transitive. Here the compound means 'return,' 'yield'; not 'raise up,' 'bring with them.'

39 μέλαιν...ἄρ. Like the common γαῖα μέλαινα.

- 0 3 δένδρεά τ' οὐκ ἐθέλει πάσαις ἐτέων περόδοις
 4 ἄνθος εὐῶδες φέρειν πλούτῳ φίσον,
 5 ἀλλ' ἐν ἀμείβοντι. καὶ θνατὸν οὕτως ἔθνος ἄγει
 'Επ. γ'.
 α μοῖρα. τὸ δ' ἐκ Διὸς ἀνθρώποις σαφές οὐχ ἔπεται 55
 β τέκμαρ· ἀλλ' ἔμπαν μεγαλανορίαις ἐμβαίνομεν,
 5 γ ἔργα τε πολλὰ μενοινῶντες· δέδεται γὰρ ἀναιδεῖ
 δ ἐλπίδι γυῖα· προμαθείας δ' ἀπόκεινται ῥοαί. 60

40 οὐκ ἐθέλει 'Are not wont.' L. and S. only give prose examples of this sense. Don. would render ἐθέλω as = δύναιμι here and N. 7. 90. περόδοις For περόδοις, cf. περάπτων, P. 3. 52.

41 πλούτῳ φίσον Dat. of manner; 'in equal abundance.'

42 ἐν ἀμείβοντι For the gerundive use, 'in alternation' (= ἀλλασσόμεναι), of the active participle cf. Thuk. 1. 142 ἐν τῷ μὴ μελετῶντι, Madv. 180 b, Rem. 2, Soph. Oed. Col. 1219 ὅταν τις ἐς πλεόν πέσῃ | τοῦ θέλοντος, Aristotle's τὸ ἀντιπεπονητός. Dém. Meid. § 59 τὸ συγκωρηκός. Compare our English confusion of abstract nouns in -ing with the participle (which originally in Saxon ended in -nd). Pindar's suppression of the article is noteworthy. Perhaps the usual explanation given above is wrong and εἶναι is to be supplied in thought from ἐτέων. καὶ...οὕτως 'Even so.' mss. οὕτω σθένος. Text Heyne.

43 τὸ δ' ἐκ Διὸς 'As for what comes from Zeus.' Cf. N. 2. 17 ὅσα δ' ἀμφ' ἀέθλοις | Τιμοθημῖδαι ἐξοχῶτατοι προλέγονται. For sentiment cf. O. 12. 7, 8, Soph. Oed. Rex 978 πρόνοια δ' ἐστὶν οὐδενὸς σαφής. I. 7. 14, 15, Eur. Herc. Fur. 62. Bacchyl. 10. 45 f. τὸ μέλλον | δ' ἀκρίτους τίκτει τελευτάς (where ἀκρίτους means 'undetermined,' not admitting the effectual exercise of human judgment), Eur.

Orest. 981 βροτῶν δ' ὁ πᾶς ἀσάθμητος αἰὼν, perhaps a reminiscence of N. 6. 6 f., cf. also O. 2. 30 ff.

44 ἐμβαίνομεν 'We embark upon.' Metaphor from navigation followed up in v. 46.

45 τε For the coupling of a participial clause to one containing a finite verb cf. Soph. Oed. Rex 740 τὸν δὲ Λαῖον φύσιν | τίν' εἶχε φράζε, τίνα δ' ἀκμήν ἦβης ἔχων, also 1134. Also with the participle preceding O. 1. 13, 14 δρέπων μὲν... | ἀγλατίζεται δέ, I. 1. 14, Aesch. Ag. 97 τοῦτων λῆξας δ' τι καὶ δυνατόν | καὶ θέμις αἰνεῖν, | παίων τε γενοῦ τῆσδε μερμυγῆς: where however, as in Choëph. (557), τε seems = 'accordingly' and is hardly copulative. In the present case I think the construction is κατὰ σύνεσιν, as though μεγαλανορίαις contained μεγαλάνορες ὄντες. δέδεται 'Constrained.' Perhaps a metaphor from a slave chained to the oar. Cf. P. 4. 71 τίς δὲ κινδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις; 3. 54 ἀλλὰ κέρδει καὶ σοφίᾳ δέδεται (with which cf. Bacchylides Frag. 43 (4). 2 ὡς δ' ἅπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώπων βιᾶται). ἀναιδεῖ 'Impudens,' 'unconscionable,' 'unreasonable.'

46 προμαθείας Mezger and Postgate rightly join the genitive with ῥοαί. Men strive or drift in a variable, uncertain course, but foreknowledge, if they only had it,

*ε κερδέων δὲ χρηὸν μέτρον θηρευέμεν·
 † ἀπροσίκτων δ' ἐρώτων ὀξύτεραι μανίαι.*

would bear them along steadily like a current. No doubt the mariners of Tenedos were familiar with and often grateful to the strong Hellespontine current. For the metaphor cf. O. 2. 33 ῥοαὶ δ' ἄλλοι' ἄλλαι | εὐθυμῶν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν. For the general sentiment cf. Solon *Frag.* 13 [4]. 65 πᾶσι δέ τοι κίνδυνος ἐπ' ἐργμασιν, οὐδέ τις οἶδεν | ἧ μέλλει σχήσειν πρήγματος ἀρχομένου. Theognis 585.

47 For a more general statement of the doctrine of a μέτρον cf. O. 13. 47 ἔπεται δ' ἐν ἐκάστῳ | μέτρον· νοῆσαι δὲ καιρὸς ἄριστος. Also Hés. *W. and D.* 692, P. 2. 34,

I. 5. 71.

48 For general sentiment cf. N. 3. 30. δ' Equivalent to ἀλλὰ. Cf. Soph. *Aj.* 12. ὀξύτεραι Don. refers to Matth. *Gr. Gr.* § 457, thus making it doubtful whether he would render the comparative by 'too' or 'somewhat,' 'rather,' or as merely equivalent to a positive. It clearly means 'too acute' in the medical sense of 'acute.' Cf. O. 8. 85. For μανίαι cf. Theognis 1231 σχέτλι' Ἔρως, μανίαι σ' ἐτι θηγήσαντο λαβοῦσαι. So that Plato's classification of Ἔρως under μανία, *Phaedr.* 244, 245, was perhaps suggested by poetic diction.

ISTHμία I.

ON THE VICTORY OF HERODOTOS OF THEBES IN THE FOUR-HORSE CHARIOT RACE.

INTRODUCTION.

HĒRODOTOS, son of Asôpodôros of Thebes, was one of several Theban victors at some Isthmian festival of uncertain date. Some consider that Asôpodôros had been exiled from Thebes (*vv.* 36—38); but this supposition is not consistent with the most natural interpretation of the passage *vv.* 34—46, and seems in particular to involve making his father's exile too prominent a topic introducing the most striking part of the ode. If Hêrodotos himself had been exiled at the time of the Persian war as a young man of about twenty he would not be too old to act as his own charioteer (*v.* 15) in B.C. 458, O. 80. 3, to which date Dissen refers the composition of the ode. He thinks that the alliance between Thebes and Sparta, before the war in which the battles of Tanagra and Oenophyta were fought, is figured in the association of Kastor and Iolâos *vv.* 16, 17 (but cf. P. 9. 59 ff. composed B.C. 478); that war is suggested by the allusion to Gêryon's *θρασεῖαι κύνες* (*v.* 12) (but Prof. Seymour justly remarks, agreeing with Don.—“This was the most distant point reached by Heracles, hence this clause means ‘whose mighty deeds reached even to the ends of the world’”); and by *ἡ πολέμιζον* *v.* 50 (but see my note), so that the premises can hardly be said to be strong enough to carry Dissen's conclusion. Leopold Schmidt on altogether insufficient grounds places the date between the third Isthmian and the fifth Nemean, that is, in the first period of Pindar's poetic activity. Pindar may merely intend to apologise for the slightness of the composition and the thinness of the

sentiments when he mentions his engagement for the men of Keos. It is to be safely inferred from *vv.* 39, 40 that Hêrodotos was an aristocrat. (Mezger thinks the father was obliged to retire to Orchomenos through loss of property by actual shipwrecks, reading *ἐρειπόμενον* *v.* 16, a view which I cannot at all admit.) The main thread of the ode is the enforcement and illustration of the glory conferred on the *πατρίς* by a successful pursuit of *ἀρεά* and the consequent reward of praise and remembrance due from fellow-citizens (*cp. vv.* 12; 17; 30, 31; 35; 40; 66, 67; 1—6; 43—46; 50, 51; 67, 68). This train of thought is peculiarly appropriate if Hêrodotos was re-established at Thebes in consequence of this Isthmian victory, which may be inferred from *vv.* 39, 40.

Exact echoes are *τὸ τεόν* *vv.* 58. 1*, *ἄλός* *v.* 37, *ἀλι-* *v.* 9, *στεφάνο-* *vv.* 21, 10, *δρόμο-* *vv.* 57, 23, *δοιδάν* *v.* 35, *νιν ὕμνη*, *v.* 16*, *χεῖρα* *v.* 66, *χερσί* *v.* 15. (The last epode echoes *vv.* 14—16 of the first epode generally, but it is unsafe to enter into particulars, with Mr Bury, as to the several responsions being specially significant.) The first responsion is obviously ineffective, and the rest are superfluous as keys, signals, or aids towards interpretation. The introduction of the ode extends to *v.* 17, that is, over all the first system except the last verse; and the conclusion occupies the last system. The central portion has marked breaks at *vv.* 32 *ἐγὼ δέ*, and 40 *ὁ πορήσας δέ*. The compounds which seem to be coined for this ode are *ἀσπιδόδοπος*, *ὑψίπεδος*, *ὀρνιχολόχος*.

The mode is Dorian, the metres are dactylo-epitritic.

The strophe is antithetic-mesodic, the epode antithetic with both mesode and epode.

STROPHE.

1. $A' \mid \sqcup \mid B.$
2. $AB'.$
3. $BA.$
4. $A'.$
5. $\asymp \vdots BA'.$
6. $BA' \mid - \cup \cup \mid \sqcup \mid C'.$

EPODE.

1. $\sqcup \mid B.A.B'.$
2. $AAB'.$
3. $AB^{\dagger} \mid - \cup \cup \mid - \wedge$
4. $- \vdots B \mid - \cup \cup \mid \sqcup \mid C^{\ddagger}.$
5. $\sqcup \mid CAC.$

The numbers are respectively 6.5.5.3.5.5 6 and 8.8.7.8.8 4.

* Not noticed by Bury or Mezger.

† Incisio after the epitrite.

‡ Caesura after the first syllable.

ANALYSIS.

vv.

- 1—10. Invocation of Thēbā, with an apology for laying aside a poem for the men of Keos to compose an Athenian ode.
- 10—12. Since six prizes have fallen to Thebes.
- 12, 13. The birthplace of Hērakles.
- 14—16. In honour of Hērodotos' victory in the four-horse chariot race the poet is ready to compose a Kastoreion or ode of Iolāos.
- 17—31. The athletic prowess of Kastor and Iolāos.
- 32—40. Allusion to the victor's family and to his exile and return to good fortune.
- 40—52. General sentiments in praise of prowess and enterprise glancing at Hērodotos.
- 53—59. Enumeration of some of his victories.
- 60—63. The scope of the ode prevents him proclaiming all.
63. Often what is not mentioned gives the greater satisfaction.
- 64—67. A hope that encouraged by poetic praises Hērodotos may win at the Pythian and Olympian games.
- 67, 68. If any one hoards and finds fault with those who are lavish in pursuit of honor, he does not consider that he will die 'unhonored and unsung.'

Στρ. α'.

- 1 Μᾶτερ ἐμά, τὸ τεόν, χρύσασπι Θήβα,
- 2 πρᾶγμα καὶ ἀσχολίας ὑπέρτερον
- 3 θήσομαι. μή μοι κραναὰ νεμεσάσαι
- 4 Δᾶλος, ἐν δὲ κέχυμαι.

1 χρύσασπι. This epithet refers to a statue of Thēbē, perhaps that which is mentioned in Frag. 177 *εὐάριστε, χρυσοχίτων, ιερῶτατον ἀγαλμα, Θήβα*. For the prominence given here to the shield compare the shield on coins of Thebes. The hypothesis that the epithet has reference to a state of war is baseless (see *Introd.*). For Thēbē, daughter of Asōpos and Metōpē, cf. *O.* 6. 84, 85.

2 πρᾶγμα 'Thy interests,' the re-

F. II.

quirements arising from the recent Isthmian victories of her children. ἀσχολίας 'A pressing engagement.' Plato, *Phaedr.* 227 B, refers to this passage, οὐκ ἂν οἶε με κατὰ Πίνδαρον καὶ (even) ἀσχολίας ὑπέρτερον πρᾶγμα ποιήσεσθαι τὸ σὴν τε καὶ Δυσίου διατριβὴν ἀκούσαι;—also Plutarch, *de genio Socratis* 575 D ἐμὲ καὶ ἀσχολίας ὑπέρτερον θέσθαι κατὰ τὸν Πίνδαρον τὸ δεῦρο ἐλθεῖν ἐπὶ τῇ διήγησιν.

4 Δᾶλος Dēlos, as the birth-

5 5 τί φίλτερον κεδνῶν τοκέων ἀγαθοῖς; 5
6 εἶξον, ὦ 'πολλωνιάς· ἀμφοτερᾶν τοι χαρίτων σὺν θεοῖς
ζεύξω τέλος,

Ἄντ. α'.

1 καὶ τὸν ἀκειρεκόμεν Φοῖβον χορεύων
2 ἐν Κέφ ἀμφιρῦτα σὺν ποντίοις
3 ἀνδράσιν, καὶ τὰν ἀλιφερκέα Ἴσθμου 10

place of Apollo, was interested in the paeân which was being composed for the Isle of Keos. κέχυνμαι 'On which I have been pouring forth my soul.' Cf. Cic. *Att.* 1. 18. 2 in *qua... omnes profundi vires animi atque ingenii mei*. Dissen points out that κεχυμένος (*els ti*, *πρός ti*) is generally used in a bad sense.

5 The claims of parents, *i.e.* in this case of *πατρίς*, are paramount. A respectful apology is needful to excuse his taking up a human theme, when engaged on a paeân. The poet does not ask leave to postpone the paeân, but prays to be excused for diverting his attention for a time from it.

6 ὦ 'πολλωνιάς 'Beloved of Apollo.' The tutelary deity of Délos is entreated to respect the poet's devotion to Thêbé even as she appreciates the devotion of Apollo to herself. For the personification cf. P. 6. 6, 12. 2, O. 7. 13, 14, N. 1. 4, Frag. 64. Others explain *Apollinea urbs*, quoting Ov. *Met.* 13. 631. χαρίτων 'I shall combine the completing of both songs,' *i.e.* by finishing one very soon after the other. Mr Bury, altering *καὶ* to *κάν* = *καὶ ἀνὰ* v. 9, renders "shall yoke together the particular ends of both gracious works," explaining that "The praise of Apollo is a τέλος common to both." Mr Bury's pair, the incidental and the essential, is

badly matched. Cf. P. 3. 72. The phrase *ζεῦξαι μέλος*, N. 1. 7, is a different application of the metaphor.

7 ἀκερ. "Milton's 'unshorn Apollo'" (Prof. Seymour). χορεύων 'Composing a choral ode for'—is what is meant, but he represents himself as the *χορηγός*, *κορυφαῖος*. The Schol. says that Pindar was asked by the men of Keos to compose a paeân to be sung at Délos, inferring the place of recitation from v. 3, *ἐκ τούτου δῆλον, ὅτι ἐls Δῆλον ἔγραφε Κεῖος*, but from v. 8 it is clear that the ode was to be recited in Keos, perhaps in the principal temple of Apollo at Kartheia, in the *χορηγεῖον* of which Athênæos tells us (456 *π*) that Simonides, who was perhaps dead at the date of this ode, was for some time *χοροδιδάσκαλος*.

8 ἀμφιρ. This form of the fem. is Epic. The word is only found here in Pindar's extant works.

9 καὶ Bury needlessly alters to *κάν* (for *καὶ ἀνὰ*), as he demurs to making 'Ἰσθμοῦ δειράδ' parallel to Φοῖβον and assumes a reference to Apollo being praised at the Isthmos as well as at Keos. ἀλιφερκέα Cf. P. 1. 18; here 'barring sea from sea.' The epithet seems to be in contrast to *ἀμφιρῦτα*. But 'sea-fenced' may be right. Observe the *hiatus*, -εα Ἰσθμοῦ, cf. *infra*, vv. 16, 32, O. 7. 74, also Bacchyl. 2. 7 *αὐχένι Ἰσθμοῦ*.

- 10 + δειράδ'· ἐπεὶ στεφάνους
 5 ἐξ ὥπασεν Κάδμου στρατῷ ἐξ ἀέθλων,
 6 καλλίνικον πατρίδι κύδος. ἐν ᾧ καὶ τὸν ἀδείμαντον
 'Αλκμήνα τέκεν
 'Επ. α'.
 α παῖδα, θρασεῖαι τὸν ποτε Γηρῦνα φρίξαν κύνες. 15
 β ἀλλ' ἐγὼ Ἡροδότῳ τεύχων τὸ μὲν ἄρματι τεθρίππῳ
 γέρας,
 15 γ ἀνία τ' ἀλλοτρίαις οὐ χερσὶ νωμάσαντ' ἐθέλω 20
 δ ἢ Καστορεῖφ ἢ Ἰολάοι' ἐναρμόξαι μιν ὕμνῳ.

11 στρατῷ Taken up by πατρίδι as στεφάνους is by καλλίν. κύδος. In P. 2. 87, ὁ λάβρος στρατός means 'the democracy,' in P. 1. 86, 2. 58, Hieron, in N. 1. 61 Amphitryon is excluded. But no such exclusion is intended here or in O. 9. 95, 10. 17, N. 10. 25. ἀέθλων Obviously only means the recent Isthmian games. Hêrodotos was clearly one of several (from four to six) Thebans who had won prizes.

13 κύνες It must remain a question whether Orthros is made plural in consideration of his two heads or whether Pindar is following an unknown version of the myth.

14 ἀλλ' The poet checks himself in the praise of Hêrakles. Prof. Seymour points out that here, and N. 1. 33, I. 5. 16, ἐγὼ introduces the transition to a myth. Cf. also O. 9. 21, 13. 49, P. 1. 42, 9. 103. For τεύχων...ἐθέλω τε cf. O. 1. 14 δρέπων μὲν...ἀγλαίζεται δέ, I. 3. 12, Aesch. Ag. 97 λέξασα...παίων τε γενού, and with the verb before the participle N. 11. 44, 45. For μέν—τε cf. N. 2. 9, O. 4. 15. Prof. Seymour takes τὸ μὲν = 'partly.' Of course editors, esp. Germans, alter. ἄρμ. For instrumental dat. with noun cf. Soph. Oed. Col. 1026 τὰ γὰρ δόλω | τῷ μὴ δικαίῳ κτήματι, "so often, esp. in

Plato" (Jebb), and O. and P. p. xxvi. It matters not to the construction whether the γέρας be the crown as in P. 5. 31 or the ode. Disson and others, regardless of the order, compare double datives such as those at O. 2. 14 sq., P. 7. 2, vv. 61, 62 *infra*. τεύχων... γέρας = 'making (-the-ode-on)-the victory'; the theme is put in the place of the composition, as occasionally with ποιεῖν. This reasonable assumption saves the passage from the charge of corruption. For τεύχων cf. τεύχομαι' v. 67 *infra*, 'working,' 'causing (honor).' Or is it 'making for Hêrodotos the gift due to the chariot'?

15 νωμάσαντ' Acc. agreeing with μιν. 'For that he managed the reins with no alien hands.' Note that ἀλλοτρ. οὐ χερσὶ = οὐκ ἀλλοτρ. χερσὶ.

16 Ἰολάοι' mss. -δου, but cf. O. 13. 35, N. 9. 55. This conjecture is confirmed by the Bacchylides papyrus, e.g. 5. 62 ἀπλάτοι' Ἐχίδνας. ἐναρμόξαι Cf. I. 6. 19, N. 3. 11, 12, for the kind of phrase. The strain of Iolâos was probably a variety (perhaps Theban) of the Ἰππιος νόμος, the Καστόρειον being another variety of the same, cf. P. 2. 69. As Iolâos was charioteer to Hêrakles (Schol.), perhaps an Ἰολ. ὕμν.

ε κείνοι γὰρ ἡρώων διφρηλάται Λακεδαίμονι καὶ Θήβαις
ἐτέκνωθεν κράτιστοι·

25

Στρ. β'.

- 1 ἔν τ' αἰθλοισι θίγον πλείστων ἀγώνων,
2 καὶ τριπόδεσσιν ἐκόσμησαν δόμον
20 3 καὶ λεβήτεσσιν φιάλαισὶ τε χρυσοῦ,
4 γενόμενοι στεφάνων
5 νικαφόρων· λάμπει δὲ σαφῆς ἀρετὰ 30
6 ἔν τε γυμνοῖσι σταδίοις σφίσιν ἔν τ' ἀσπιδοδούποισιν
ὀπλίταις δρόμοις·

'Αντ. β'.

1 οἷά τε χερσὶν ἀκοντίζοντες αἰχμαῖς

was sung in honor of an actual charioteer, as v. 15 suggests. Iolâos and Kastor are mentioned together in a Theban ode, P. 11. 59—61. Were Hērakles and Iolâos Theban Dioskuroi?

17 ἐτέκν. κράτιστοι 'Were the best that were born.' For the predicative adjective containing the most emphatic idea cf. I. 2. 12, N. 10. 32.

18 ἔν τ' αἰθλοισι. Cf. O. 6. 7, 13. 51, N. 1. 34, 3. 32, *vv.* 34, 57 *infra*. Mezger, quoting Friese, *Pind.* p. 28, *wrongly* joins *ἐν* with the dat. to *θίγον* here; to *ἐπικύρσαις* (so Dissen), O. 6. 7; to *πρόσφορον*, N. 8. 48; to *ἀραρότα*, O. 11. 82. For the prizes mentioned Dissen compares *Il.* 23. 264 ff. Elsewhere Pindar has a dat. after *θίγ-*, cf. the similar phrase *ἀρεταῖς θίγοισα*, P. 8. 22. Notwithstanding the accent of the participle *θίγον* is a frequentative aorist.

20 καί...τε The class of vessels is coupled to tripods by *καί*, the subclasses of vessels are coupled by *τε*. *χρυσοῦ* For gen. of material cf. P. 4. 71, 206.

21 γενόμενοι So two (the old Vatican and Munich) mss. The

rest *σευόμενοι*. Cf. N. 6. 25, I. 4. 20.

22 νικαφόρων 'Brought by victory.' Cf. O. 13. 14, note. Not "bearing victory," that is, symbols of victory" (Bury), but possibly 'of victory' with the second element of the compound quiescent. *λάμπει* Cf. P. 11. 45, O. 1. 23, *Frag.* 212. 2 *λάμπει δὲ χρόνῳ | ἔργα μετ' αἰθέρ' ἀερόντα*.

23 ὀπλίταις Cf. *Eur. El.* 444 *μόχθοι ἀσπιστάς*. For *γυμνοῖσι*, which is in contrast to *ἀσπιδ.*, cf. *Thuk.* 1. 6, §§ 5, 6, P. 11. 49; for the causative use cf. N. 7. 61. For the two adjectives cf. P. 9. 8.

24 Mezger takes *τεν* also in this line as well as in the next without inserting with Dissen after *οἷά τε*—"ἐλαμψεν ἀρετὰ σφίσιν ὀπτόν," making *οἷα*='How' exclamatory (cf. O. 9. 89, 93, I. 5. 62); but I prefer 'and as to the casts they made'; *καί* coupling *αἰχμαῖς* to *ὀπτόν ἐν δίσκοις* *τεν*. The construction is *οἷά τε τεν ὀπότε ἀκοντ. αἰχ. καὶ ὀπτόν ἐν δίσκοις (ἀκοντ.) τεν*. Cf. I. 2. 35 *μακρὰ δισκήσας ἀκοντίσσαιμι*, and for variety of construction *infra* v. 50. For the dat. *αἰχμαῖς* 'with javelins' cf. N. 1. 18, O. 11. 72.

- 25 2 καὶ λιθίνοις ὁπότη' ἐν δίσκοις ἔεν.
 3 οὐ γὰρ ἦν πενταέθλιον, ἀλλ' ἐφ' ἐκάστῳ 35
 4 ἔργματι κείμεν τέλος.
 5 τῶν ἀθροῖς ἀνδρῶσι θανάμεις
 6 ἔρνεσιν χαίτας ῥέεθροισί τε Δίρκας ἔφανεν καὶ παρ'
 Εὐρώτῃ πέλας,
 Ἑπ. β'.
 30 α' Ἰφικλέος μὲν παῖς ὁμόδαμος ἐὼν Σπαρτῶν γένει, 40
 β' Τυνδαρίδας δ' ἐν Ἀχαιοῖς ὑψίπεδον Θεράπνας οἰκέων ἔδος.
 γ' χαίρει'. ἐγὼ δὲ Ποσειδάωνι Ἰσθμῷ τε ζαθέα 45
 δ' Ὀρχηστίασιν τ' αἰδόνεσσιν περιστέλλων αἰοιδᾶν
 ε' γαρίσομαι τοῦδ' ἀνδρὸς ἐν τιμαῖσιν ἀγακλέα τὰν
 Ἀσσωποδώρου πατρὸς αἶσαν 50
 Στρ. γ'.
 35 ι' Ὀρχομενοῖό τε πατρώαν ἄρουραν,

25 ἐν δίσκοις 'In hurlings of the discus.' Disson quotes Xen. *Memor.* 3. 9. 2 ἐν πέλταις καὶ ἀκοντίοις... ἐν τόξοις... διαγωνίζεσθαι, cf. also P. 11. 46 ἐν ἄρμασι καλλινικοῖς, 'in chariot-races.' mss. give ὁπότε without ἐν.

26 πενταέθλιον For form cf. P. 8. 66. The first invention of the pentathlon was said to have occurred during the Argonautic expedition. Cf. Schol. Apoll. Rhod. 4. 1091. But Prof. Seymour quotes *Od.* 8. 123 sq., where the contests in the special exercises of the pentathlon are still separate.

27 κείμεν Pass. of τίθημι, cf. O. 1. 85. For a corresponding use of the active cf. N. 10. 48. τέλος 'Prize.' Cf. O. 11. 67, P. 9. 118.

28 τῶν Sc. στεφάνων, from ἀμπεῖ το κείνῳ τέλος being a parenthesis.

29 ἔφανεν For ἐφάνησαν. For position of prep. cf. P. 2. 11, N. 9. 14.

30 Ἰφ. παῖς Ioláos. Σπαρ-

τῶν The 'sown' men who sprang from the dragon's teeth.

31 Τυνδαρίδας Kastor, son of Zeus, putative son of Tyndareus. ὑψίπεδον 'Highland,' lit. 'lofty-sited.' Cf. N. 10. 47. οἰκέων A spondee. For adjectival use of participle cf. N. 4. 29, 7. 66, I. 3. 5, 37.

32 χαίρει' Addressed to the heroes, the topic of whose praise is thus dismissed. Ἰσθμῷ For hiatus cf. *supra* v. 9, Bacchyl. 2. 7 αἰχένι Ἰσθμοῦ. Dat. commodi, 'in honor of.'

33 At Onchéstos on the shore of Lake Kópais was a temple of Poseidon. Cf. I. 3. 37. περιστέλλων Metaphor from the toilette, cf. N. 11. 15.

34 γαρίσομαι A true case of a middle fut. of a verb of *soupe*. ἀγακλέα Part of predicate, 'as right glorious.' αἶσαν 'Career,' cf. N. 6. 49.

35 Ὀρχομενοῖο Gen. after ἄρουραν, πατρώαν being predicative.

- 2 ἄ νιν ἐρειδόμενον ναυαγίαις
 3 ἐξ ἀμετρήτας ἀλὸς ἐν κρυόεσσα
 4 δέξατο συντυχία.
 5 νῦν δ' αὖτις ἀρχαίας ἐπέβασε πότμος 55
 40 6 συγγενῆς εὐαμερίας. ὁ πονήσαις δὲ νόφ καὶ προμά-
 θειαν φέρει.

Ἄντ. γ'.

- 1 εἰ δ' ἀρετᾷ κατὰκειται πᾶσαν ὀργάν,

36 νιν Asōpodōros (Mezger). Disсен is clearly wrong in referring it to the father. ἐρειδόμενον Hartung ἐρειπ. needlessly. Don. renders 'driven ashore.' But as 'driving people ashore alive' is not a specific or an usual function of shipwreck, it would hardly be attributed thereto in a metaphor. Render 'hard pressed.' He was shipwrecked in the 'fathomless brine,' i.e. serious troubles at Thebes, and swam to shore, i.e. fled to Orchomenos. The plural ναυαγίαις expresses more than Asōpodōros' own misfortune, including those of his friends. Mezger takes ναυαγίαις literally.

37 ἀμετρήτας Lit. 'of liquid content too vast to measure.' Mezger supposes this epithet to indicate the sea beyond the Pillars of Hērakles, but there is an obvious allusion to the oracle delivered to the messengers of Kroesos, Hērod. 1. 47 οἶδα δ' ἐγὼ ψάμμον τ' ἀριθμὸν καὶ μέτρα θαλάσσης, κ.τ.λ., as also in O. 2. 98 ψάμμος ἀριθμὸν περιπέφωγεν. Leaf on Il. 23. 264 tells us that Hultsch identifies the Epic definite fluid μέτρον with the Phœnician standard, the *satōn*. For fem. termination cf. N. 5. 9.

39 ἐπέβασε Supply νιν from v. 36. Cf. Il. 8. 285, for metaphor from horses or chariots, τὸν καὶ τηλόθ' ἐόντα εὐκλείης ἐπίβησον. The aorist is apparently idiomatic,

referring to the time of the lately won chariot victory. The poet cannot mean 'set him on board the ship of good weather.' πότμος συγγενῆς Cf. N. 5. 40, P. 5. 16—18, note.

40 ὁ πονήσαις A variation on πάθει μάθος, Aesch. *Agam.* 177, Schol. ὁ παθὼν καὶ τῷ νῷ προμηθῆς γίγνεται. Hēs. *W. and D.* 218 παθὼν δέ τε νήπιος ἔγνω. 'He who hath endured, brings accordingly fore-knowledge to his mind,' i.e. adds fore-knowledge to his other mental powers; καὶ is rightly placed to emphasise the connexion between πόνος and προμάθεια. Perhaps the poet means that Hērodotos has learnt wisdom by experience. φέρει The past experience is a store whence at any time he can draw the basis of fore-knowledge; thus the present tense is appropriate. Here προμάθεια means 'the faculty of fore-knowledge' so that, as in N. 3. 18, the present φέρει contains a reference to the past, 'hath won for and adds to.' Disсен's φέρει, ἔχει is only partly right, while in N. 3. 30 φέρειν does not = ἔχειν but 'to bear,' 'endure.' The active φέρω is used indifferently with φέρομαι, but here, νόφ being reflexive, the active is natural. Cf. N. 6. 15.

41 κατὰκειται Xen. *de Venatione* 10. 8 εἰς τοῦτον τὴν ὀργὴν κατέθετο, *effundere solet*, seems the nearest

- 2 ἀμφοτέρων δαπάναις τε καὶ πόνοις,
 3 χρή νιν εὐρόντεσσιν ἀγάνορα κόμπουν 60
 4 μὴ φθονεραῖσι φέρειν
 45 5 γινώμαις. ἐπεὶ κούφα δόσις ἀνδρὶ σοφῷ
 6 ἀντὶ μόχθων παντοδαπῶν, ἔπος εἰπόντ' ἀγαθὸν ξυνὸν
 ὀρθῶσαι καλόν.

parallel, ἀρετῇ being a *dat. termini*. 'If he (ὁ ποιήσας) be expended, every impulse of him, on distinction.' Hermann's ἀρετῇ (cf. I. 4. 17) cannot stand with πᾶσαν ὀργάν. Hartung's καταθῇ τις removes none of the real difficulty. Dissen explains the verb as nearly equivalent to ἐγκείται, ἐπίκειται, incumbit. Kayser proposed ἀρετῇ...πᾶσαν ὀργάν. It is clear that πᾶσαν ὀργάν is an acc. of reference, not=πάντα τρόπον (Schol.). For sentiment cf. I. 4. 22. There is no need to supply τις (cf. O. 6. 4, N. 7. 16). Prof. Seymour's rendering of ἀρετῇ, 'excellence and the praise for excellence,' only errs in being too precise. The word cannot convey at one time with equal vividness the subjective and objective phases of an idea or a fact and its consequence. He quotes Theognis 29, 30, where ἀρετῇ is 'credit for virtues' rather than 'rewards for virtue'; Soph. *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις, where the causal genitive gives 'the punishment of,' so that the citation is irrelevant; O. 7. 89, Eur. *Med.* 297, where the notion of *reputation* for bravery, idleness is predominant; and *Od.* 14. 417 κάματον ἐδουσιν, 'eat the fruit of (our) toil,' which is only remotely relevant.

42 ἀμφοτέρων Cf. O. 1. 104, 6. 17. δαπάναις *Dat.* of reference, or sphere of action (*state*). Cf. O. 5. 15 πόνος δαπάνα τε.

43 εἰπόντ. For the change to plur. cf. P. 3. 60, Soph. *Antig.* 709, *Phil.* 307. ἀγάνορα κόμπουν 'Praise for thorough-manliness.'

Cf. I. 4. 24.

44 Dissen explains rightly; those who differ from him have got wild. The key to the passage is to recognise Pindar's (and others') irregularity in giving a *general apodosis* to a *particular protasis* (cf. P. 11. 41—44, N. 4. 79—84) or *vice versa* (P. 11. 54, 55, Eur. *Orest.* 566—570). Here indeed the protasis is not exactly particular but only less general than the apodosis. The construction is χρή φέρειν κόμπουν εὐρόντεσσι (*dat.* of remote object after φέρειν) νιν (ἀρετῇ, direct object after εὐρόντεσσι, cf. O. 7. 89 πῶδ' ἀρετῇ εὐρόντα). μὴ φθονεραῖσι Cf. Bacchylides' quotation from Hesiod 5. 187 ff. χρή δ' ἀλαθελος χάριν | αἰνεῖν φθόνον ἀμφοτέραισιν | χερσὶν ἀπώσαμενον. | εἰ τις εὖ πράσσει βροτῶν. The negative is to be taken with the adjective as in N. 8. 37.

45 κούφα δόσις Cf. Aesch. *Sept.* Th. 246, Eur. *Bacch.* 893 κούφα γὰρ δαπάνα νομίζειν | ἴσχυιν τόδ' ἔχειν | ὅ τι ποτ' ἄρα τὸ δαιμόνιον. ἀνδρὶ σοφῷ 'For a poet,' as usual in Pindar.

46 ἀντὶ Cf. I. 4. 25. εἰπόντ' Accusative. For the change of case cf. I. 5. 21, L. and S. *s.v.* ἔστι, Matth. *Gr. Gr.* § 536 obs.; and without an infinitive Soph. *Oed. R.* 713, *El.* 480 θεῶσσι μοι θράσος—κλύουσιν, on which Jebb quotes Aesch. *Pers.* 913 λελυται ἐμῶν γυλίων ῥώμη...εἰσίδόντ', Eur. *Med.* 814 f. σοὶ δὲ...πάσχεισαν. We have another slight variation in Aesch. *Ag.* 1588 οὕτω καλὸν δὴ καὶ τὸ κατθανεῖν ἐμοί,

Ἐπ. γ'.

α μισθὸς γὰρ ἄλλοις ἄλλος ἐφ' ἔργμασιν ἀνθρώποις
γλυκύς, 65

β μηλοβότῃ τ' ἀρότῃ τ' ὀρνιχολόχῳ τε καὶ δν πόντος
τρέφει.

γ γαστρί δὲ πᾶς τις ἀμύνων λιμὸν αἰανῇ τέταται. 70

50 δ ὃς δ' ἀμφ' ἀέθλοις ἡ πολεμίζων ἄρῃται κῦδος ἀβρόν,
ε εὐαγορηθεὶς κέρδος ὕψιστον δέκεται, πολιατᾶν καὶ
ξένων γλώσσας ἄωτον. 75

Στρ. δ'.

1 ἄμμι δ' ἔοικε Κρόνου σεισίχθον' υἱὸν

2 γείτον' ἀμειβομένοις εὐεργέταν'

3 ἀρμάτων ἵπποδρόμιον κελαδῆσαι,

55 4 καὶ σέθεν, Ἀμφιτρύων,

5 παῖδας προσειπεῖν, τὸν Μινύα τε μυχὸν 80

| ἰδόντα τοῦτον τῆς δίκης ἐν ἔρκεσιν. O. 1. 8—10 ὁ πολύφατος ὕμνος ἀμφιβόλλεται | σοφῶν μητίεσι, κελαδεῖν ... ἰκομένους, is slightly different from the two cases in the Isthmians, as the infinitive is that of *result* and comes between the substantive and the participle. See also note on I. 3. 11 δεξαμένῳ. ἀγαθόν Exactly our 'good word.' ξυγόν Cf. P. 9. 93. ὀρθῶσαι Cf. P. 4. 60, O. 3. 3.

47 μισθός Observe the position. 'Remuneration, differing for different employments.'

49 δέ 'For.' The poet seems not to think of hunting as a regular means of livelihood. αἰανῇ 'Teasing,' 'galling.' This epithet suggests a persistent annoyance. Cf. P. 1. 83, I. 3. 2, epith. of κόρος. τέταται 'Is intent upon keeping off.'

50 Prowess in games and war are appropriately coupled as the chief τιμᾶι ἀρεταί, cf. O. 6. 9 sqq. For sentiment and ἀρῃται κῦδος cf.

N. 9. 46. Here substantial κέρδος is implied by calling κῦδος, &c. 'the highest gain.' δς ἀρῃται Cf. Goodwin *M. and T.* 540.

51 ἄωτον Cf. O. 2. 7, P. 10. 53, I. 6. 18.

52 Poseidon of Onchestos the neighbour of the Thebans. Cf. I. 3. 37.

53 'Our neighbour, in return for his beneficence,' i.e. in granting the victory.

54 'To celebrate...as lord of the horse-race with chariots.'

55 καὶ Couples the games of Isthmos to Boeotian games which are coupled by τε to each other, and again by καὶ to the games of Eleusis and Euboea. Cf. O. and P. p. xxvii. Hērakles and Ioliōs were patrons of the great Theban games, the former the putative son, the latter the grandson of Amphitryon (σέθεν παῖδας).

56 Does this mean the famous Treasury of Minyas at Orchomenos (cf. N. 6. 27) or i.q. μυχοῖς, N. 10.

6 καὶ τὸ Δάματρος κλυτὸν ἄλσος Ἑλευσῖνα καὶ Εὔβοιαν
ἐν γναμπτοῖς δρόμοις.

Ἀντ. δ'.

1 Πρωτεσίλα, τὸ τεὸν δ' ἀνδρῶν Ἀχαιῶν

2 ἐν Φυλάκῃ τέμενος συμβάλλομαι.

60 3 πάντα δ' ἐξειπεῖν, ὅσ' ἀγώνιος Ἑρμᾶς 85

4 Ἡροδότῳ ἔπορευ

5 ἵπποις, ἀφαιρεῖται βραχὺ μέτρον ἔχων

6 ὕμνος. ἡ μὰν πολλάκι καὶ τὸ σεσωπαμένον εὐθυμίαν
μείζω φέρει.

Ἐπ. δ'.

α εἴη μιν εὐφώνων πτερύγεσσιν ἀερθέντ' ἀγλααῖς 90

42? Certainly Orchomenos was in neither a corner nor a recess. Funeral games in honor of Minyas were held near his tomb. Paus. 9. 38. 3.

57 ἐν γναμπτοῖς δρόμοις To be taken with προσεκεῖν, 'in the sphere of,' 'à propos of bent race-courses'; cf. v. 18 *supra*. The epithet has especial reference to the frequent turns in the chariot race, cf. O. 6. 75. Similarly Eur. *Iph. in Taur.* 81 δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.

53 δ' 'Also.' Not quite the usual δέ after a vocative. The poet adds (συμβάλλ.) the shrine by which, at Phylaké on the Pegasæan gulf, the sepulchral games in honor of the hero Prôtesilas were held.

60 ἐξειπεῖν Cf. N. 4. 33. For absence of μή after ἀφαιρεῖται cf. N. 11. 23. ἀγώνιος Cf. O. 6. 79.

62 ἵπποις Additional dative of closer specification, cf. O. 2. 14, Eur. *Herc. Fur.* 179 Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη, Aristoph. *Equites* 503 ὑμεῖς δ' ἡμῖν πρόσχετε τὸν νοῦν τοῖς ἀναπαύστοις, O. 12. 266 καὶ μοι ἔπος ἔμπεσε θυμῷ. ἀφαιρεῖται In this sense, 'prevents,' takes μή in Trag. For

sentiment cf. P. 4. 247 ὦρα γὰρ συνάπτει.

63 ἡ μὰν—καὶ 'Verily oft-times that which is wrapped in silence actually brings more satisfaction.' For ἡ μὰν cf. P. 4. 40, Soph. *Phil.* 593. πολλάκι According to the prevailing theory not a case of loss of final σ (s), but a form without the casual s of πολλάκις.

τὸ σεσωπαμένον For form cf. O. 13. 91. The poet means that often it is politic to say least about the very success which is most pleasing and satisfactory. Some edd. alter to σεστιγαμένον.

64 εἴη μιν mss. μιν, edd. νιν. For phrase cf. O. 1. 115, P. 2. 96, N. 7. 24, 25, Aristoph. *Acharn.* 1079, O. 2. 310, 16. 243; and with pronoun suppressed P. 1. 29. For sentiment cf. P. 5. 107, 8. 25, N. 7. 22, Theognis 237 σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον | πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος | ῥηιδίως. The wings of the Muses are *songs*; there is no need to suppose that Pindar regarded the Pierian goddesses as winged. I. 3. 27, 29, μαρτύρια δέξας are borne on the air, ἀήται. Theognis gives wings to the subject of his verse.

- 65 ὁ Πιερίδων ἔτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαιρέτοις
 ε Ἀλφειοῦ ἔρνεσι φράξαι χεῖρα τιμὰν ἑπταπύλοισ 95
 α Θήβαισι τεύχοντ'. εἰ δέ τις ἔνδον νέμει πλούτον
 κρυφαῖον,
 ε ἄλλοισι δ' ἐμπίπτων γελᾷ, ψυχὰν Ἀῖδα τελέων οὐ
 φράζεται δόξας ἄνευθεν. 100

65 ἔτι καὶ 'Besides also.' Πυ-
 θῶθεν mss. Πυθόθεν. ἐξαιρέτοις
 Cf. N. 10. 32; it only qualifies
 Ὀλυμπ. ἔρν.

66 φράξαι Perhaps 'fill to the
 full,' cf. *farcio*.

67 τεύχοντ' Cf. v. 14 *supra*
 τεύχων γέρας. νέμει Schol. ἀπο-
 ταμεινόμενος, 'lay up,' an un-
 common sense of νέμω. Perhaps
 'lords it over' is what was meant.
 κρυφαῖον For sentiment cf. N. 1.
 31. Cf. Bacchyl. 3. 13 οἶδε πυρ-
 γωθέντα πλούτον μὴ μελαμφορέι
 κρύπτειν σκότῳ.

68 'But inveighs against and

jeers at others (who, like Hêrodotos,
 do not do so), he considereth not
 that he will render up his soul to
 Hades without honor.' Cf. P. 11.
 57, N. 8. 36, Theognis 243 *ὅταν*
δνοφερῆς ὑπὸ κεύθει γαίης | βῆς πολυ-
κωκύτους εἰς Ἀῖδα δομοῖς, | οὐδὲ τότ'
οὐδὲ θανὼν ἀπολείς κλέος, ἀλλὰ μελή-
σεις | ἀφθιτον ἀνθρώποις ἀλὲν ἔχων
δνομα. τελέων Perhaps future, in
 spite of τελέσει N. 4. 43, and Prof.
 Seymour. For the *debt* of nature
 Cookesley quotes Hor. *A. P.* 63
debemur morti nos nostraque. For
 the participle cf. O. 6. 8 *ἴστω...*
ἔχων, N. 11. 15.

ISTHμία II.

ON THE VICTORIES OF XENOKRATES OF AKRAGAS WITH THE FOUR-HORSE CHARIOT.

INTRODUCTION.

THE position of the Isthmian victory, *vv.* 13—16, before the Pythian victory justifies the classification of this ode among the Isthmia. But we cannot determine whether the celebration of Xenokrates' three victories by his son Thrasybulos had any special connexion with an Isthmian festival, as Pindar had already composed an ode, *P.* 6, in honor of the Pythian victory, and may merely for this reason have given prominence to the Isthmian. For the victor's family and the chronology cf. *O.* 2. *Introd.* *Ol.* 75. 4, B.C. 477, is probably the date of this Isthmian victory. It is mentioned in *O.* 2. 50, which was composed B.C. 476. The ode was probably composed before Thêron's death in B.C. 473, certainly after Xenokrates' death. Donaldson and Cookesley both say that Thêron is spoken of as dead, which is inaccurate.

Mr Bury assumes (*a*) that the ode was composed after the fall of the Emmenidae,

(*b*) that Pindar composed the ode and also *P.* 6 without payment,

(*c*) that Thrasybulos was a poet capable of producing an Epinician ode.

Now the first assumption makes far too much of *vv.* 43—45 (see my note), and the general tone of the ode, if it be as sombre as some think, is amply accounted for by the death of Xenokrates. The second assumption mainly depends on the first. The third assumption rests on wrong interpretations of *P.* 6. 49 and *I.* 2. 12. In the former passage Thrasybulos' cultivation of minstrelsy is

mentioned in connexion with his wealth, so that it is clear that he culled the flowers of other people's poetry not of his own. In the latter passage it would obviously not require a poet to understand that Pindar is celebrating in song a famous Isthmian victory. In Pindar's works *σοφός* does not *always* mean a 'poet,' 'poetical,' 'skilled in minstrelsy,' for example see P. 8. 74.

Mr Bury adduces several parallelisms of thought and diction to prove that Pindar "not only echoes but alludes to the earlier hymn," P. 6. The coincidences with perhaps two exceptions are just what might be expected in two perfectly distinct poems dealing with the same persons and similar things. Of course it is quite likely that the diction of the later ode was influenced by that of the earlier without any deliberate intention of making either echo or allusion. It is worth remark that *v.* 34 of I. 2 might be taken for an allusion to I. 3. 14, if there were any connexion between the odes.

There are exact responsions of kindred ideas in *vv.* 34, 7 Ἐλκωνιδῶν, Τερψιχόρας, *vv.* 8, 3 μαλθακόφωνοι δοῖδαί, μελιγαρούς ὕμνους, *vv.* 35, 3 ἀκοντισσαίμ, ἐτόξεον. Perhaps the recurrence of οὐκ ἄγνω-, *vv.* 30, 12 is meant to be effective. Compounds of *μελι-* are applied to songs *vv.* 3, 7, as also are *γλυκ-* *v.* 7 (cf. 36), *ἀδυ-* *v.* 25 (cf. *v.* 5), *ἐρατο-* *v.* 31. Hospitality is mentioned *vv.* 24, 39, 48, as is natural in celebrating hospitable *Ξενοκράτης* (*vv.* 14, 36). The introduction of the ode occupies *vv.* 1—9. The central portion, *vv.* 10—34, encroaches both on the first and on the last system.

The compounds apparently coined for this ode are *μαλθακόφωνος*, *ῥυσίδιφρος*, *μελικομπος*, ? *προσάντης*.

The mode is Dorian; the metres dactylo-epitritic.

STROPHE.	EPODE.
1. — : A*. C'.	1. A.A.B'.
2. C'. B†. A'.	2. A.B.
3. C‡. A.	3. C.
4. A.B.	4. C. — ∪ ∪ □
5. C.B.	5. B.A'.
	6. — : B'B.

* Incisio.

† Caesura after the first syllable except *v.* 39.

‡ Caesura after the fifth syllable.

ANALYSIS.

vv.

- 1—5. Poets of old freely sang of their favorites.
 6—8. For the Muse was not yet an artisan.
 9—11. But now we must regard the saying of the Argive—
 ‘Money makes the man.’
 12—22. *Verbum sap.* Famous are the victories of Xenokrates
 won by Nikomachos,
 23—28. Whom the Elean truce-bearers welcomed to Olympia,
 28, 29. Where the immortals gave honor to Aenêsidâmos’ sons.
 30—32. Thus their homes are familiar with songs of triumph.
 33, 34. It is easy to utter praises of men of high renown.
 35—42. Praise of Xenokrates’ popular disposition, his horse-
 breeding, and his hospitality.
 43—48. Nikâsippos is enjoined to tell Thrasybulos not to be
 deterred by the envy of the commonalty from rehearsing
 his father’s distinction and the odes he (Nikâsippos) has
 charge of, for they were not composed to lie idle.

Στρ. α’.

- 1 Οἱ μὲν πάλαι, ὧ Θρασύβουλε, φῶτες, οἷ χρυσαμπύκων
 2 ἐς δίφρον Μοισᾶν ἔβαινον κλυτᾷ φόρμιγγι συναν-
 τόμενοι,
 3 ῥίμφα παιδείους ἐτόξευον μελιγάρυας ὕμνους, 5
 4 ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας
 5 εὐθρόνου μνάστειραν ἀδίσταν ὁπώραν.

1 οἱ MSS. ὅσοι. χρυσαμπύκων
 Cf. P. 3. 89.

2 δίφρον Μοισᾶν Cf. O. 9. 81,
 P. 10. 65, I. 7. 62, and for the
 identification of the Muses’ car
 with a victor’s chariot cf. O. 6. 23.
 συναντόμενοι Cf. O. 2. 96. Lit.
 ‘coming into contact with,’ i.e.
 ‘taking up.’

3 ῥίμφα ‘Freely.’ Metaphor
 from the regular unrestrained
 motion of a body flying through
 the air. For the two adjectives cf.

P. 9. 8. παιδείους ‘Addressed
 to youths.’ Cf. Bacchyl. Frag.
 46. 12 παιδικοί θ’ ὕμνοι φλέγονται.
 ἐτόξευον Cf. O. 1. 112, N. 3. 65,
 6. 28, 9. 55.

4 ὅστις The antecedent is con-
 tained in παιδείους.

5 μνάστειραν Cf. P. 12. 24
 νόμον, | εὐκλεᾶ λαοσσών μναστήρ
 ἀγώνων. ὁπώραν Cf. N. 5. 6.
 Alkaios Frag. 61 τερένας ἄνθος
 ὁπώρας.

Ἄντ. α'.

- 1 ἅ Μοῖσα γὰρ οὐ φιλοκερδὴς πω τότ' ἦν οὐδ' ἐργάτις· 10
 2 οὐδ' ἐπέρναντο γλυκεῖαι μελίφθογγοι ποτὶ Τερψιχόρας
 3 ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι αἰοδαί.
 4 νῦν δ' ἐφίητι τὸ τῶργεῖον φυλάξαι 15
 10 5 ῥήμ' ἀλαθείας ὀδῶν ἀγχιστα βαῖνον,

Ἐπ. α'.

- α χρήματα χρήματ' ἀνὴρ, δς φᾶ κτεάνων θαμὰ λειφθεὶς
 καὶ φίλων.
 β ἐσσι γὰρ ὦν σοφός, οὐκ ἀγνώτ' αείδω

6 α Μοῖσα. Not Terpsichoré, muse of lyric poetry (Mezger), but Erato (von Leutsch). ἐργάτις 'A hireling.' The Schol. says that Simonides was the first poet to take pay, quoting Kallimachos, οὐ γὰρ ἐργάτιν τρέφω | τὴν Μοῦσαν ὡς ὁ Κεῖος Ἰλλύχου νέπουσ.

8 ἀργυρωθεῖσαι 'With silvered brow,' i.e. with meretricious adornment such as a slave-dealer would dress out females with for sale. Dissen's explanation is rendered by Don. 'With hire in their looks.' For the participle cf. N. 10. 43.

9 ἐφίητι. Doric for ἐφίησι. Terpsichoré is the subject. τῶργεῖον Aristodémos. Mezger thinks he was an Argive who migrated to Sparta, but the Schol. says that he was a Spartan, quoting Andron of Ephesos as enumerating Aristodémos of Sparta among the seven wise men, and also Alkaios, Frag. 50 ὡς γὰρ δῆποτέ | φασιν Ἀριστόδημον ἐν Σπάρτῃ λόγον οὐκ ἀπάλαμνον εἰπεῖν | χρήματ' ἀνὴρ, πενιχρός δὲ οὐδεὶς πέλετ' ἐσλὸς οὐδὲ τίμιος. This I read thus from εἰπεῖν (which was probably εἶπεν as also ὡς was ὡς and φασιν φαισιν)—χρήματα χρήματ' ἀνὴρ, πενιχρός δ' ἀρ' οὐδεὶς | ————πέλετ' ἐσλὸς οὐδὲ | τίμιος. Perhaps we may restore οὐδέποτε at the beginning of v. 4 from Suidas,

who s.v. χρήματα quotes apparently another form of the proverb χρήματ' ἀνὴρ, πενιχρός δ' οὐδέποτε ἐσθλός. Bergk alters the order, to accommodate the metre to that of the Stasiotica, Frag. 15 [1], thus ὡς γὰρ δῆποτ' Ἀριστόδαμον φαισ' οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον | εἶπεν· χρήματ' ἀνὴρ, πενιχρός δ' οὐδεὶς πέλετ' ἐσλὸς οὐδὲ τίμιος. The Schol. explains Ἀργεῖον as being used in the Epic sense = 'Peloponnesian.'

10 ἀλαθείας ὀδῶν Cf. P. 3. 103 εἰ δὲ νῶν τις ἔχει θνατῶν ἀλαθείας ὀδῶν, cf. 'the way of truth,' Psalm 119. 30. Hermann filled up a lacuna presented by the mss. with ὀδῶν, Bergk by ἐτᾶς (adj.) = 'real' from a Schol. on Il. 1. 183, which gives ἐτᾶς (from ἔω τὸ ὑπάρχω, ἐμί) = ἐτεός, ἀληθής. βαῖνον 'Because it goeth.'

11 ὅς Demonstrative, as in Attic ὅς δ' ἔφη. For sentiment Cookesley quotes Horace, nil satis est, inquit, quia tanti quantum habetas sis. θαμὰ Böckh; mss. θ' ἄμα. Cf. O. 1. 17, note. λειφθεὶς Cf. Soph. Antig. 548 καὶ τίς βλος μοι σοῦ λελεμμένη φίλος;

12 ἐσσι γὰρ ὦν σοφός Verbum sapienti sat. 'I need not say more explicitly that my engagements for pay have prevented my sending you this ode before.' The

- ε Ἴσθμίαν ἵπποισι νίκαν,
 ι τὰν Ξενοκράτει Ποσειδάων ὀπάσαις,
 15 ε Δωρίων αὐτῷ στεφάνωμα κόμα
 ς πέμπεν ἀναδεῖσθαι σελίνων,

Στρ. β'.

ι εὐάρματον ἄνδρα γεραίρων, Ἀκραγαντίνων φάος. 25

poet does not mean that Thrasybulos would not pay him, but that if he had been composing for love, Thrasybulos would have come high on Pindar's list; whereas under existing conditions his commission has had to await its turn for execution. γάρ οὖν These particles have almost the force of ἀλλὰ γάρ: but whereas ἀλλὰ is, as usual, adversative, οὖν is half continuative, half dismissive. 'Well then as you are a man of understanding (I declare without more ado that) right famous is the Isthmian victory-in-the-chariot-race that I sing.' He implies that though his praise is bought, it is genuine beyond dispute (cf. O. and P.). Cf. *vv.* 33, 34 *infra*. For the dative ἵπποισι cf. P. 6. 17, I. 3. 16. σοφός 'wise.' Not poetical, cf. P. 8. 74. οὐκ ἄγνωτ' So Mommsen after the oldest Vatican ms. *Vulg.* ἄγνωτ', which some edd. read. For the predicative adjective cf. I. 1. 17. Note the recurrence of οὐκ ἄγνωτ- v. 30.

15 κόμα The dative after στεφάνωμα. The verb ἀναδεῖσθαι takes the accusative. Cf. N. 11. 28. Bergk's alteration of αὐτῷ to αὐτον is due to the Schol. τοῖς οὖν τὰ Ἴσθμια ἀγωνιζομένοις σελίνων ξηρὸν ὁ στέφανος, ὕγρον δὲ τοῖς τὰ Νέμεα. Cf. a Schol. prefatory to the Nemean, ὁ δὲ στέφανος ἐκ χλωρῶν πλέκεται σελίνων. διαφέρει δὲ τοῦ κατὰ τὸν Ἴσθμον καθόσον ἐκείνος ἔχει τὰ σέλινα (Heyne inserted ξηρὰ). But cf. N. 4. 88, where I have followed the prevalent idea. A prefatory

Schol. on the Isthmians says στέφανος δὲ ἐστὶ τοῦ ἀγῶνος πίτυς· τὸ δὲ ἀνέκαθεν σέλινα καὶ αὐτοῦ ἦν ὁ στέφανος. Another Schol. tells us that the crown was of parsley, because it was sacred to the infernal deities (cf. O. 13. 33 note), and that when the games, which were originally funeral games in honor of Melikertes (cf. Frag. 2), were restored in honor of Poseidon by Theseus, the pine was substituted for parsley. Cf. Paus. 8. 48. 2. However Pindar seems to know nothing of the dry parsley or the pine. Cookesley remarks, "It is singular that Pindar should call it 'Dorian' parsley; for the Isthmian games appear to have been a πανήγυρις of the Ionians of Peloponnesus and Attica; and they were dedicated to Neptune, an Ionian god." But N. 4. 88 shows that Dorian meant Corinthian. That the Dorians appropriated pre-Dorian traditions we have seen on O. 7. 75. In Bacchyl. 10. 26—28 Ἴσθμιονίκαν | δὲ νῦν ἀγκάριζαν εὐβοῦ|λων [...] προφάται, I fill up the gap with Κορινθίων (cf. O. 13. 5—8).

16 πέμπεν For the imperf. where one might expect an aorist, cf. Thuk. 1. 26 (Shilleto), Soph. *El.* 680. For the infinitive cf. Goodwin *M. and T.* 772.

17 φάος Cf. for similar use of ὀφθαλμός O. 2. 10, 6. 16; of ὄμμα cf. P. 5. 52. The meaning in P. 3. 75, where Pindar would be φάος to Hieron, is not quite the same.

- 2 ἐν Κρίσῃ δ' εὐρυσθενὴς εἶδ' Ἀπόλλων μιν πόρε τ'
 ἀγλαΐαν.
 3 καὶ τόθι κλειναῖς Ἐρεχθεῖδαν χαρίτεσσιν ἀραρῶς
 20 4 ταῖς λιπαραῖς ἐν Ἀθάναις, οὐκ ἐμέμφθη 30
 5 ῥυσίδιφρον χεῖρα πλαξίπποιο φωτός,
 Ἄντ. β'.
 1 τὰν Νικόμαχος κατὰ καιρὸν νείμ' ἀπάσαις ἀνίαις.
 2 ὄντε καὶ κάρυκες ὥρᾶν ἀνέγνω, σπονδοφόροι Κρονίδα 35

18 ἐν Κρίσῃ. Near Krissa, cf. P. 5. 35 and my note on P. 6. 9, and for ἐν = 'near' O. and P. p. xxv, N. 10. 8. εἶδ' Cf. O. 7. 11 ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις, P. 3. 85 τύραννον δέρεται... ὁ μέγας πότμος, O. 14. 14, Frag. 53. 1. ἀγλαΐαν Cf. O. 9. 99, 13. 14, P. 10. 28, for the meaning 'victory,' 'glory of victory.' mss. separate ἀγλ. from καὶ τόθι by a full stop, and give καὶ τόθι κλειναῖς 'Er., κ.τ.λ. Some edd. read ἀγλ. καὶ τόθι κλειναῖς δ' Ἐρ., κ.τ.λ. Mommsen alters the full stop to a colon, wrongly, I think, as Thrasylbulos was charioteer at the Pythian games, cf. P. 6.

19 καὶ τόθι. 'And so elsewhere ...to wit, in glistening Athens.' The demonstrative adverb, as it were, introduces a fresh charioteer. The victory at Athens was probably in the Panathēnaea. Mr Bury's κλειναῖς τ' involves the impossible καὶ...τε = 'both...and.' χαρίτεσσιν Not 'victories' as in O. 7. 93 Ἐρατιδᾶν τοι σὺν χαρίτεσσιν ἔχει | θαλάς καὶ πόλιν, but 'favors,' i.e. 'prizes,' or else 'songs of victory.' It is not easy to determine whether κλειναῖς is 'renowned' or 'making renowned,' but as λιπαρά and κλειναῖ are both applied to Athens in Frag. 54, the former is preferable. ἀραρῶς 'Having attained'; lit. 'joined to'; cf. O. 1. 22, N. 3. 68, 4. 21, I. 7. 19, *infra* v. 29. The

subject changes from Apollo to Xenokrates.

20 οὐκ ἐμέμφθη Meiosis, 'he has good cause to thank.'

21 ῥυσίδιφρον 'Chariot-preserving.' For the dangers of the chariot-race, cf. P. 5. 30—32.

22 τὰν...νείμ' ἀπάσαις mss. νωμᾷ πάσαις. 'To give the hand to the reins' = *manibus omnes effundere habenas*, Verg. *Aen.* 5. 818, while νέμειν implies that the looseness of rein was allowed with judgment, the team, even at full speed, being 'well in hand.' κατὰ καιρὸν 'At the right moment,' 'the critical moment.'

23 ὄντε 'He whom,' i.e. Nikomachos, whom a Schol. states to have been an Athenian, the charioteer of Théron and Xenokrates; the latter statement being however clearly based on a misconception of the passage. He seems to have been πρόξενος of Elis. κάρυκες ὥρᾶν Cf. O. 4. 1 *τεαὶ γὰρ ὦραι | ὑπὸ ποικιλοφόρμυγος δοῖδας ἐλισσόμεναι μ' ἔπεμψαν | ὑψηλοτάτων μάρτυρ' ἀέθλων*. Here the plural ὥρᾶν may be distributive, 'the heralds of successive seasons (of the Olympian festival).' ἀνέγνω 'Recognised.' According to Jebb on Soph. *Oed. R.* 1348 "the 2nd aor. has that sense in Homer, in Pindar (*Isthm.* 2. 23), and in Herod. (2. 91)." σπονδοφόροι Proclaimers

- 3 Ζηνὸς Ἀλείῳ, παθόντες πού τι φιλόξενον ἔργον·
 25 4 ἄδυννὸφ τέ νιν ἀσπάζοντο φωνᾷ
 5 χρυσέας ἐν γούνασιν πίτνουτα Νίκας
 Ἐπ. β'.
 α γαίαν ἀνὰ σφετέραν, τὰν δὴ καλέοισιν Ὀλυμπίου
 Διὸς 40
 β ἄλσος· ἵν' ἀθανάτοισι Αἰνησιδάμου
 γ παῖδες ἐν τιμαῖς ἔμιχθεν.
 30 δ καὶ γὰρ οὐκ ἀγνώτες ὑμῖν ἐντὶ δόμοι
 ε οὔτε κόμων, ὦ Θρασύβουλ', ἐρατῶν, 45
 ς οὔτε μελικόμπων αἰοιδᾶν.

Στρ. γ'.

- ι οὐ γὰρ πάγος, οὐδὲ προσάντης ἀ κέλευθος γίνεται,
 2 εἴ τις εὐδόξων ἐς ἀνδρῶν ἄγοι τιμὰς Ἑλικωνιάδων. 50

of the solemn truce throughout Greece. Officials not unlike the Roman *fetiales*. Cf. Pausanias, 5. 15. 6.

24 παθόντες, κ.τ.λ. 'Having, I mean, considerable (?) experience of his discharge of the functions of a friendly host.' The use of *ἔργον* implies that he was their *πρόξενος*. The conjunction of *τι πού*, O. 1. 28 καὶ πού τι καὶ βροτῶν φάτιν ὑπὲρ τὸν ἀλαθῆ λόγον | δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι—and P. 4. 87 οὐ τί πού οὗτος Ἀπόλλων, makes it very doubtful whether or no *τι* goes with *ἔργον*. The particles convey a modest expression of uncertainty or vagueness, as though the proposition were tentative or too wide to be completely grasped; but the appeal to the sympathy of the audience makes them virtually give emphasis, as in this passage; so with *πou* alone, P. 10. 11. The old Vatican ms. gives *ποῦ τι*, the other good mss. *ποῦ* (one *ποῦ*) *τοι*.

25 ἄδυννὸφ Cf. O. 13. 22 ἐν δὲ Μοῖσ' ἄδυννους.

26 χρυσέας Cf. N. 5. 7, O.

F. II.

13. 8, I. 7. 5. ἐν γούνασιν Cf. P. 1. 74 for construction, and for idea N. 5. 42.

28 Includes the ἄλγος, which was a portion of the *τέμενος* planted with trees, but, as Dissen on O. 3. 17 points out, ἄλγος does not necessarily imply trees, but means 'precinct.'

29 παῖδες A purposely vague statement, as only Thêron won at Olympia. ἐν...ἔμιχθεν Tmesis. Cf. O. 1. 90 f. νῦν δ' ἐν αἰμακούραις | ἀγλααῖσι μέμκται. For the phrase cf. v. 19 *supra*, ἀραρώς.

30 καὶ γὰρ Mezger points out that these particles refer to ἀθανάτοισι. οὐκ ἀγνώτες Cf. v. 12 *supra*, where the sense is passive. Here it is active as in P. 9. 58 (χθονὸς αἰσαν)...οὐτ' ἀγνώτα θηρῶν.

33 'For there is no hill to climb, nor does the path even tend to slope upwards.' For metaph. cf. N. 6. 47, I. 3. 19.

34 ἐς ἀνδρῶν Sc. δόμους. Dissen quotes Od. 4. 581 ἀψ δ' εἰς Αἰγύπτιο διπτερός ποταμοῖο | στήσα νέας. Cf. also Aesch. P. V. 236 εἰς Ἀἶδου, *Suppl.* 416. εἰ...ἀγοι Cf. P. 8. 14.

- 35 3 μακρὰ δισκήσαις ἀκοντίσσαιμι τοσοῦθ', ὅσον ὄργαν
 4 Ξεινοκράτης ὑπὲρ ἀνθρώπων γλυκεῖαν
 5 ἔσχευεν. αἰδοῖος μὲν ἦν ἀστοῖς ὀμιλεῖν, 'Αντ. γ'.
 1 ἵπποτροφίας τε νομίζων ἐν Πανελλάνων νόμφ· 55
 2 καὶ θεῶν δαίτας προσέπτυκτο πάσας· οὐδέ ποτε ξενίαν
 40 3 οὖρος ἐμπνεύσαις ὑπέστειλ' ἰστίον ἀμφὶ τράπεζαν· 60
 4 ἀλλ' ἐπέρα ποτὶ μὲν Φᾶσιν θερεῖαις,

35 Dissen thinks that the hurling of the discus only is meant, 'Quare ἀκοντίσσαιμι improprie dictum'; Donaldson on the contrary says that 'δισκήσαις is used in the primitive sense of δίσκος from δικάειν.' The latter view is manifestly the best; δισκήσαις = δίψαις, P. 1. 45, where, and N. 7. 71, the same metaphor is found, cf. also O. 1. 112, v. 3, *συρτα*. The poet means 'may my praises be adequate to Xenokratēs' superiority.' ὄργαν Cf. P. 1. 89 *εὐανθεῖ ἐν ὄργῃ παρμένων*.

36 ὑπὲρ Cf. N. 9. 54. γλυκεῖαν Cf. P. 6. 52 γλυκεῖα δὲ φρήν | καὶ συμπόταισιν ὀμιλεῖν | μελισσᾶν ἀμειβεταὶ τρητὸν πόνον—of Thrasymbulos himself. Dissen quotes Solon, *Frag.* 13 [4], (δοτε) εἶναι δὲ γλυκὺν ὥδε φίλοις ἐχθροῖσι δὲ πικρὸν, | τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.

37 ἔσχευεν "'Won' by practice" Bury. αἰδοῖος 'Loved and revered.' According to Mezger it is the correlative of ἀναιδής, ὑβριστής. For such correlation cf. Johann. Damasc. quoted by Bergk at the end of *Phocylides*, αἰδώς τοι ξυνετοῖσιν ἐπὶ βλεφάρουσι κάθηται, | ὕβρις δ' ἀξυνέτοισι· σοφὸς δὲ κε τοῦτο δαίη. Solon however gives us the passive sense of αἰδοῖος in opposing it to δεινός. Now to his associates a bully is δεινός, is hated and dreaded, while a truly gracious, courteous character inspires affection and respect. We must render

ὀμιλεῖν 'in their converse with him.' Cf. P. 6. 53, where the same kind of infinitive is rendered differently but similarly explained.

38 ἵπποτροφίας The plural is probably distributive, 'divers kinds of horse-breeding.' τε For τε after μὲν cf. O. 4. 15, N. 2. 9, 8. 30, 31. The formula couples two ideas without adversative force, but draws special attention to the first; it may be rendered 'Indeed...and besides.' νομίζων 'Practising.' Cf. Aesch. *Choeph.* 1002 ξένων ἀπαύλημα κάργυροστερῇ | βίον νομίζων. ἐν 'According to.' Cf. P. 1. 62, 4. 59, N. 10. 28, Dēm. 496 *ad fin.* Πανελλάνων νόμφ Cf. Eur. *Suppl.* 526 τὸν Πανελλήνων νόμον | σώζων, I. 3. 47. In the manner of all Greeks who assemble for the great games.

39 δαίτας mss. and Edd. princ. *δαίτας*. For the idea cf. O. 3, *Introd.* προσέπτυκτο 'Used to cherish'; lit. 'had folded to his bosom.' οὐδέ ποτε 'Nor did the wafting wind which blew around his hospitable table ever induce him to furl his sail.' Cf. on P. 1. 91, where this explanation was in print when Mr Wratislaw commented on the passage before the Cambridge Philological Society; similarly Mezger.

41 Cf. Eur. *Andr.* 650 ἦν χρὴν σ' ἐλαύνει τήνδ' ὑπὲρ Νείλου ῥόας | ὑπὲρ τε Φᾶσιν. The Phāsīs, the

5 ἐν δὲ χειμῶνι πλέων Νείλου πρὸς Ἀκτάν.

Ἐπ. γ'.

α μή νυν, ὅτι φθονεραὶ θνατῶν φρένας ἀμφικρέμονται
ἐλπίδες,

β μήτ' ἄρετάν ποτε σιγάτω πατρώαν, 65

15 γ μὴδὲ τούσδ' ὕμνους· ἐπεὶ τοι

δ οὐκ ἐλινύσοντας αὐτοὺς εἰργασάμαν.

ε ταῦτα, Νικάσιππ', ἀπόνειμον, ὅταν

ζ ξεῖνον ἐμὸν ἠθαῖον ἔλθῃς.

Nile, and the Pillars of Hērakles were the extreme limits of Hellēnic (ordinary) navigation. The last had been used metaphorically in praise of Thēron, O. 3. 44, and could hardly be used again for Xenokrates. Note the chiasmus. *θεραίαις* Sc. ὥραις.

42 Ἀκτάν Schol. interprets αὐγὰς. Perhaps a variant ἀκτὰς with ν written over was read as ἀκτῖνας.

43 ὅτι, κ.τ.λ. 'Because envious expectations beset men's minds.' Cf. O. 7. 24, 25 ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμπλακίαι | ἀναρίθμητοι κρέμονται, I. 7. 14. The metaphor is from nets. The poet may mean that the democratic party were anxious for the Emmenidae to fall into oblivion, but the mention of φθῶσις is most likely mere commonplace. Cf. N. 8. 21, 22, I. 1. 44.

44 σιγάτω The address to Nikasippos begins at v. 43, so that Thrasylbulos is the subject.

45 μὴδὲ Cf. οὔτε...οὐδέ P. 8. 83—85, 'neither... nor indeed.' ὕμνους This ode and probably the skolion, of which Athēnaeos has preserved a fragment, Frag. 101 [89].

46 Cf. N. 5. 1.

47 Νικάσιππ' The transmitter of the odes to Sicily; cf. O. 6. 87—91, O. and P. p. xvii. ἀπόνειμον 'Impart.' The Schol. wrongly interprets by ἀνδ-γνωθι, quoting the Ἀχαιῶν σύλλογος of Sophokles (Frag. 150, Dindorf), σὺ δ' ἐν θρόνοισι γραμμάτων πτυχὰς ἔχων | ἀπόνειμον.

48 ἠθαῖον Doric for ἠθεῖον. See L. and S. ἔλθῃς For ἐλθεῖν with acc. of person cf. Soph. Phil. 141. So ἔκειν P. 4. 126 f., N. 5. 50.

ISTHμία III. [III. IV.]

ON THE VICTORY OF MELISSOS OF THEBES IN THE PANKRATION.

INTRODUCTION.

MELISSOS, one of the noble and wealthy Kleónymidae of Thebes, probably gained this victory in the spring of B.C. 478, in the year after the Battle of Plataea (*vv.* 34—36). The mention of Hērakles' conquest of Antaeos and his clearance of the sea possibly glances at the Hellēnic victory over the *βάρβαροι*. The ode was probably recited at a meeting of the clan in a temple or before an altar.

In the mss. and in editions earlier than Böckh's the third Isthmian ode consisted of only one strophic system, ending at *v.* 19 (30), the rest being the fourth Isthmian. The identity of subject and rhythm, the connexion of thought in the two portions, the obvious incompleteness of the first portion and the abrupt and unique character of the supposed beginning of the old fourth Isthmian, amply justify Hermann in proposing, and Böckh in adopting, the union of the five systems into one ode; but I think that originally there were six systems, of which the second has been lost (see note on *v.* 19).

Mr Bury regards the first system as a new proeme to an earlier ode.

As to recurrences note *εὐκλέων ἔργων vv.* 7, 41, *ἴστε μὲν vv.* 15, 53, *αλλ- αλλ- -αλλ- vv.* 18, 23, also *vv.* 35, 49 and *vv.* 42 and 60, and the exact responsions *ἀρετάν vv.* 13, 31, *τέλος vv.* 29, 23 (cf. 32, 45), *τιμα- vv.* 55, 25, *ὄν θεῶ v.* 23, *ἐκ σέθεν v.* 5, *Μελισσ- vv.* 62, 20, *ἀνα—μένα vv.* 65, 41 (cf. 88), *-έσθαι vv.* 68, 50, *-ασεν vv.* 56, 44, *ἀνὴρ v.* 88, *ἀνδρῶν v.* 52. There are other repetitions.

The divisions of the ode fall after *vv.* 18 and 60, the central portion, *vv.* 19—60, being devoted to the victor's ancestors and to Aias' humiliation and fame. It was especially laudable in a man who could afford to compete in chariot-races to endure the hardships of a pancratiast.

The compounds apparently coined for this ode are *βαθύκρημος*, *χαλκοόρας*.

The mode is Dorian; the metres dactylo-epitritic.

The Strophe is unsymmetrical; the Epode is *perhaps* antithetic mesodic with epode, thus 6.3.8.38.3 6 4, taking *c* and *d* together.

STROPHE.		EPODE.	
1. <i>C.C.</i>	1. □ A - ∪ ∪ □	6	
2. <i>B.A.B.</i>	2. A.	3	
3. <i>A.B.</i>	3. C.	4	
4. <i>A*.B.</i>	4. - ; C.	4	
5. <i>C. - ∪ ∪ A'.B.</i>	5. - ; A.C.C.	3.4.4	
6. <i>C.B.</i>	6. - ; A'.C.B.C'.	3.6.4	

ANALYSIS.

vv.

- 1—3. One who enjoys good fortune in a moderate spirit is praiseworthy.
- 4—6. Zeus prolongs the prosperity of the devout.
- 7, 8. The man of prowess must receive a meed of praise.
- 9—12. Melissos has won twice, at Isthmos and Nemea.
- 12—17. His merits are hereditary.
18. But only gods are exempt from vicissitudes.
* * * * *
- 19—23. By favour of the god Melissos' victory gives the poet ample opportunity for praise of his prosperous family.
- 23, 24. But the breeze of mortal destiny varies and shifts.
- 25—33. Praises of the prosperous Kleônymidae :
- 34, 35. Yet in one day four fell in battle.
- 36, 37. But their winter of sorrow gives way to spring.
- 37—42. Poseidon has roused from slumber their ancient fame.
- 43—47. Their former achievements.

* Caesura after seventh syllable.

48. They rejected the obscurity of the unenterprising.
 49—53. But in contests the issue is doubtful. Craft gets the better of sterling worth.
 53, 54. Such was the case with Aias.
 55—57. But Homer made him famous everywhere for ever.
 58—60. For good poetry is immortal, and universal as light.
 61—63. May such a beacon-flame be lit for Melissos:
 63—69. Who is brave and cunning, though undersized;
 70—73. As compared with Antaeos was Hērakles;
 73—78. Who after a glorious career dwells with the gods.
 79—86. In his honor the Thebans celebrate yearly funeral sacrifices and games to his eight sons.
 87—end. At which games Melissos, thanks to his trainer Orseas, won three victories.

Mezger sums up the fundamental ideas of the poem as follows. "Melissos and his clan should be highly praised because they are fortunate both in wealth and in victory, and yet keep their pride within bounds. For though they like all mortals are not exempt from vicissitude and have to endure much sorrow, yet still in the victory of Melissos and the consequent reawakening of the fame and the poetic praises of the clan a fresh spring has brought back what the winter had taken." He tells us that Perthes rightly says that the myth of Aias refers to the unsuccessful efforts of the Kleōnymidae to win victories, while Melissos in his success resembles Hērakles.

No doubt the uncertainty of human affairs is one of the main strands in the thread of song, but another conspicuous strand is the power of song to reward merit (*vv.* 7, 8; 19—21; 27—29; 39, 40; 44, 45, 55—63; 90). A third strand is the ascription of worth, fame, and happiness to the gods (*vv.* 4—6; 19, 23; 33; 37—41; 61; 76—78). We may accept the poet's own criticism of this ode. He calls it, *v.* 39, *τόνδε θανμαστὸν ὕμνον*.

Στρ. α'.

ι Εἴ τις ἀνδρῶν εὐτυχήσῃς ἢ σὺν εὐδόξῳ ἀέθλῳ

1 *σὺν* The construction with this preposition is half-way between that of P. 1. 38, *σὺν εὐφώνῳ θα-*

λαῖς δυναστάν, and of N. 10. 48, 'by means of.' Of course the preposition is to be taken with *εὐτυχ-*

- 2 ἡ σθένει πλούτου κατέχει φρασὶν αἰανὴ κόρον,
 3 ἄξιος εὐλογίαις ἀστών μεμῖχθαι. 5
 4 Ζεῦ, μεγάλοι δ' ἀρεταὶ θνατοῖς ἔπονται
 5 5 ἐκ σέθεν· ζῶει δὲ μάσσων δλβος ὀπιζομένων, πλαγίαις
 δὲ φρένεσσιν
 6 οὐχ ὁμῶς πάντα χρόνον θάλλων ὁμιλεῖ 10

σας. For *εὐνυχέω*, in connexion with games, cf. N. 1. 10. *εὐδόξους* 'Glorious' rather than 'glorifying,' cf. P. 6. 16 *λόγοισι θνατῶν | εἰδοῶν*. In short, in an adjective qualifying a sphere of action the causative phase of meaning is too clearly implied to need special attention. Note five compounds of *εὐ-* in ten verses.

2 *σθένει*. Cf. O. 9. 51 *ὑδατος σθένος*, of a flood, *Frag.* 84, 10 *νιφετοῦ σθένος | ὑπέρφατον*, in a list of overwhelming calamities; so that in neither passage is the idea of 'might' absent. Here again the rendering 'abundance' is unsatisfactory in view of P. 5. 1 ὁ πλοῦτος *εὐρυσθενής*, when combined with *ἀρετῇ καθαρῇ*, cf. also I. 6. 2, 3, *Frag.* 207. Render 'potent wealth,' cf. O. 6. 22 *σθένος ἡμῶνων*, 'strong mules.' *κατέχει* 'Keeps down,' cf. Solon *Frag.* 4 [13]. 7 *δήμου θ' ἡγεμόνων ἀδικος νόος, οἷσιν ἐτοῖμον | ὕβριος ἐκ μεγάλης ἀλγεα πολλὰ παθεῖν | οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας | εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ*, *Theognis* 321 *εἰ δὲ θεὸς κακῷ ἀνδρὶ βίον καὶ πλοῦτον ὀπάσσει, | ἀφραίνων κακίην οὐ δύναται κατέχειν*. *φρασὶν* Locative, cf. N. 10. 28. *αἰανή* This epithet is applied, P. 1. 83, to *κόρος*, the 'surfeit' of hearing excessive praise of another. In both places it means 'disgusting,' 'sickening.' For the present use of *κόρος* cf. N. 1. 65, O. 1. 56 *καταπέψαι | μέγαν δλβον οὐκ ἐδυνάσθη, κόρῳ δ' ἔλειν | ἄταν ὑπέροπλον*, O. 13.

10, note. The victor's *κόρος* is parent of *ὕβρις*, which is parent of other people's *κόρος* at the victor and his praises.

3 *εὐλογίαις* Cf. N. 11. 17 *ἐν λόγοις ἀστών ἀγαθοῖσι... αἰνεῖσθαι. μεμῖχθαι* Cf. O. 1. 22, N. 3. 68, 4. 21, 9. 31, I. 6. 19. For the perfect cf. O. 1. 53, N. 3. 84, 9. 41, *Dém. Meidias* 564 *ad fin. τηνικαῦτα... ὅτε πρῶτον μὲν διακοσίου καὶ χιλίους πεποίηκε συντελεῖς ὑμεῖς*.

4 *μεγάλοι ἀρεταί* 'Signal merits,' such as success in games, proper use of wealth and modesty in prosperity.

5 *ἐκ σέθεν* Note the emphatic position. *μάσσων* For the comparative cf. N. 8. 17. Not even piety and modesty can prevent great prosperity from being unstable; cf. even P. 7. 20. *ὀπιζομένων* 'When folk revere thee'; cf. P. 8. 43, 1. 26, v. 49 *infra*, note. *πλαγίαις* 'Forward.' Cf. N. 1. 64 *πλαγίῳ κόρῳ*.

6 *οὐχ ὁμῶς πάντα* 'Scarcely any.' An exaggeration veiled by *meiosis*. For *ὁμῶς πάντα*, see L. and S. *ὁμῶς*. *θάλλων* Cf. P. 7. 21. *ὁμιλεῖ* Cf. Eur. *El.* 939 *ἡθεις τις εἶναι τοῖσι χρήμασι σθένων | τὰ δ' οὐδὲν εἰ μὴ βραχὺν ὁμιλῆσαι χρόνον | ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα. | ἡ μὲν γὰρ δεῖ παραμένονος ἀφρεῖ κάρα | ὁ δ' δλβος ἀδικος καὶ μετὰ σκαιῶν ξυνῶν | ἐξέπτα' οἴκων, σμικρὸν ἀνθήσας χρόνον, P. 5. 2 δταν τίς... αὐτὸν (πλοῦτον) ἀνάγῃ | πολύφιδον ἐπέταν, Hds. W. and D. 324 παῦρον δὲ τ' ἐπὶ χρόνον δλβος ὀπηδεῖ*.

Ἄντ. α'.

- 1 εὐκλέων δ' ἔργων ἄποινα χρή μὲν ὑμῆσαι τὸν ἐσλόν,
 2 χρή δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι.
 3 ἔστι δὲ καὶ διδύμων ἀέθλων Μελίσσῳ 15
 10 4 μοῖρα πρὸς εὐφροσύναν τρέψαι γλυκεῖαν
 5 ἦτορ, ἐν βάσσαισιν Ἴσθμοῦ δεξαμένῳ στεφάνους, τὰ
 δὲ κοίλα λέοντος
 6 ἐν βαθυστέρνου νάπα κάρυξε Θήβαν 20

Ἐπ. α'.

- α ἵπποδρομία κρατέων· ἀνδρῶν δ' ἀρετὰν
 β σύμφυτον οὐ κατελέγχει.
 15 γ ἵστε μὰν Κλεωνύμου
 δ δόξαν παλαιὰν ἄρμασιν· 25
 ε καὶ ματρώθε Λαβδακίδαισιν σύννομοι πλούτου διέ-
 στειχον τετραοριᾶν πόνοις.

7 ἄποινα Acc. of general agreement, cf. I. 7. 4 and O. 7. 16. *χρή μὲν*, κ.τ.λ. Cf. *Frag.* 98 *πρέπει δ' εἰλοῖσιν ὑμνεῖσθαι καλλίσταις αἰδαῖς*, cf. also I. 7. 59, 60.

8 *χρή δέ* For Dr Kennedy's 'peculiar idiom of Sophocles in sometimes repeating the same word with each (*μὲν, δέ*)' cf. N. 11. 3, 4, 6, 7, 10, 27, 28, 87, 88, 6. 10, 11, 1. 62, 63, O. 13. 14, 16, P. 9. 123, 125, I. 4. 30, 32, 5. 71. *χαρίτεσσιν* 'Songs.' Cf. I. 1. 6, 7. 16, P. 4. 275. For the epithet *ἀγαν*. cf. N. 9. 49 *μαλθακᾷ σὺν αἰδῷ*. *βαστάσαι* 'To exalt.' The object is still *τὸν ἐσλόν*. Cf. O. 12. 19 *στεφανωσάμενος...θερμὰ Νυμφᾶν λουτρά βαστάσεις*.

9 *καὶ διδύμων* 'Even twain.'

10 *τρέψαι* For *inf.* cf. O. 1. 9 *κελαδεῖν*, v. 61 *infra*.

11 *βάσσαισιν* Cf. N. 2. 21, 10. 42. *δεξαμένῳ* The subject to *τρέψαι* is *μοῖρα*, as the dative agreeing with *Μελίσσῳ* shows on comparison with *ἱκομένους*, O. 1. 10, for

which cf. I. 1. 46, 5. 21. For the meaning 'win' cf. N. 2. 4. *στεφάνους* For the one victory in the pankration. For the plural cf. P. 10. 26. *τὰ δέ* Cf. O. 9. 95. For the change of construction, here involving a change of subject, cf. O. 1. 14 *δρέπων μὲν...ἀγλαΐζεται δέ*.

12 *ἐν* Note the position. *Θήβαν* The Eponymous heroine stands for the city; cf. O. 6. 85.

13 *κρατέων* Cf. O. 9. 112, N. 5. 5 for the tense. *δ'* 'For.' There is a sort of hypallage in this sentence, 'the prowess of his worthy kinsfolk' οὐ κατελ. Pindar's favorite meiosis, cf. N. 4. 77, I. 7. 65 a.

16 For the dative cf. I. 2. 13, P. 6. 17.

17 *σύννομοι* Mommsen on O. 9. 16 points out the rarity of two consecutive syllables in different words beginning with a single σ, so he reads *ξύννομοι*. Instances occur P. 4. 217, N. 9. 54, 11. 10, a suggested instance P. 1. 37. *διδύμων*

ἡ αἰὼν δὲ κυλινδομέναις ἀμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν.

ἄτρωτοί γε μὰν παῖδες θεῶν.

30

* * * * *

Στρ. β.

ἔστι μοι θεῶν ἑκατὶ μυρία παντᾶ κέλευθος·

20 ὦ Μέλισσ', εὐμαχανίαν γὰρ ἔφανασι Ἴσθμίοις

3 ὑμετέρας ἀρετὰς ὕμνῳ διώκειν·

5

χον mss. διέστιχον. Hartung πλού-
τῳ διέσχον καί.... Disson and others
take πλούτων with διέστειχον, com-
paring διὰ τύχης τοιαύτῃ λέγειν, Soph.
Oed. Rex 773, and similar phrases,
but L. and S. (after Thiersch and
Cookeley), s.v. σύννομοι, rightly
takes the genitive with the adjecti-
ve. Thus πόνοις is a dative of
manner (not as Disson, *commodi*,
'they were wealthy [enough] for,'
nor as Mezger, of *accompanying*
circumstances). The object πλούτων
is got out of πλούτων. The phrase
is imitated by Euripides, *Andr.* 1092
ὅς διαστειλεῖ θεοῦ | χρυσοῦ γέμοντα
γύαλα. Render 'they held a
wealthy course.'

18 αἰὼν 'Fate.' Cf. N. 2. 8,
and perhaps I. 7. 14. κυλινδ. Loca-
tive, 'as days roll on.' Cf. I. 7. 14
δόλιος αἰὼν ... ἐλίσσων βίου πόρον,
Verg. *Aen.* 9. 7 *voluenda dies*, I.
269, Philistion (Meineke, *Com. Ed.*
mi. p. 1039) πάλιν γὰρ ὄψει τῶν
κακῶν περιτροπῇ. | αἶε γὰρ ὡς τρο-
χὸς ὁ χρόνος κυλινδεται, *Il.* 2. 295
περιτροπῇ ἐνιαυτὸς. ἐξάλλαξεν
'Is wont to produce divers thorough
(ἐξ-) changes at divers times.' Note
the alliteration with λ here and vv.
22, 23. ἄτρωτοί Cf. N. 11. 10. γε
μὰν 'Howbeit.' Time and change
and fate affect the gods; but, come
what may, they are unhurt. παῖδες
θεῶν The schol. rightly interprets
'the gods themselves,' cf. v. 54
infra παῖδεςσιν Ἑλλάνων. For senti-
ment cf. P. 10. 20 μὴ φθονεραῖς ἐκ

θεῶν | μετατροπῇς ἐπικύρσαιεν. θεὸς
εἴη | ἀπήμων κέαρ.

19 This verse used to begin I. 4,
which however is manifestly the
same ode as the foregoing eighteen
lines. But from the break in the
continuity of thought and the simi-
larity of the ideas of the six verses
19—24 to those immediately pre-
ceding I infer that eighteen verses
are lost, and that the gap caused
the division into two odes. The
general sense of the lost passage
may well have been, 'Mortal man
cannot hope for the abiding welfare
of gods. They are enough blest by
precarious prosperity, which indeed
may be made more lasting by vir-
tues such as those of the house
whose praise I have to sing'—in
short, a variation on and develop-
ment of the theme of vv. 3—6.
κέλευθος For phrase cf. Bacchyl.
5. 31 τὼς νῦν καὶ ἐμοὶ μυρία παντᾶ
κέλευθος | ὑμετέραν ἀρετὰν | ὁμνεῖν
κναοπλοκάμου θ' ἑκατὶ Νίκας | χαλ-
κεοστόμου τ' Ἄρπυιαν, 9. 64 στείχει δι'
εὐρέας κελεύθου | μυρία παντᾶ φάτις |
σὰς γενεάς. For metaphor cf. N. 6.
47, I. 5. 22.

20 εὐμαχανίαν Cf. P. 9. 92
σιγαλὸν εὐμαχανίαν ἐργῷ φηγών.
'Thou didst open up abundance of
devices for pursuing in song (the
theme of) the merits of thy kins-
folk and thine own.' Ἴσθμίοις
Locative, cf. N. 5. 5 Νεμείοις.

21 ὑμετέρας 'Of you and
yours.' διώκειν Cf. Xen. *Mem.*

4 αἰσι Κλεωνυμίδαι θάλλοντες αἰεὶ
 5 σὺν θεῷ θνατὸν διέρχονται βίου ἐς τέλος. ἄλλοτε δ'
 ἄλλοιός οὔρος
 6 πάντας ἀνθρώπους ἐπαύσσων ἐλαύνει. 10
 Ἄντ. β'.

25 1 τοὶ μὲν ὦν Θήβαισι τιμάντες ἀρχᾶθεν λέγονται
 2 πρόξενοί τ' ἀμφικτιόνων κελαδενῶς τ' ὄρφανοί
 3 ὕβριος· ὅσσα δ' ἐπ' ἀνθρώπους ἄηται 15
 4 μαρτύρια φθιμένων ζώων τε φωτῶν
 5 ἀπλέτου δόξας, ἐπέψαυσαν κατὰ πᾶν τέλος· ἀνορέαις
 δ' ἐσχάταισιν

2. 1. 34, οὕτω πως διώκει Πρῶδικος
 τὴν ὑπ' ἀρετῆς Ἡρακλέους παίδευσιν.

22 Death alone has put a
 period to the prosperity of the
 Cleonymids. *θάλλοντες* Note the
 echo from v. 6, *dei* reproducing
πάντα χρόνον. For *διέρχονται* cf.
 v. 17 *διέσκειχον*. The present tense
 includes the present generation.

23 βίου ἐς Two inferior mss.
 and *Ed. Rom.* τὸ βίου, good mss.
βίου. Hermann read *βιότου*, but
ἐς is just as likely to have dropped
 as *-όντ-*. Cf. I. 7. 15. τέλος Render
 'span of life given to mortals,' or
 less literally 'span of mortal life.'
 For *διέρχ.* τέλ. cf. Aesch. *Prom.*
 285 ἦκω δολιχῆς τέρμα κελεύθου |
διαμειψόμενος. ἄλλ. ἄλλ. Cf. P.
 3. 104, O. 7. 95, v. 18 *supra*.

24 ἐπαύσσων Not 'making a
 dash,' L. and S. on *ἐπαύσας*, *Il.* 2.
 146; but 'rushing, sweeping over.'
 For *ἐλαύνειν* of the wind cf. Eur.
Herac. 430 *χεροῖθεν πνοαῖσιν ἡλά-*
θησαν ἐς πόντον.

25 τοὶ μὲν ὦν 'These indeed.'
 The case of the Cleonymids is an
 illustration of the vicissitude which
 is the portion of all men. The
 particle *ὦν* (*ὄν*) marks a fresh step
 in the development of the subject,
 cf. O. 1. 111, P. 3. 47, 82, while *μὲν*

is taken up by *ἀλλά*, v. 34, cf. O.
 9. 5, N. 2. 20, I. 4. 51, 7. 57, P. 3. 82.
 I cannot accept Mr Bury's view that
μὲν is answered by *δ'* v. 36. For
 this use of *μὲν ὄν* cf. Lysias *pro*
Callia ἐνὸμζον μὲν ὄν...νῦν δέ,
 Thuk. 1. 71, 5 *μέχρι μὲν ὄν τοῦδε...*
νῦν δέ, Jebb on Soph. *Oed. R.*
 483, *Oed. Col.* 664. *τιμάντες* 'As
 dignitaries.' *λέγονται* Cf. N. 2. 18.
 26 They displayed both princely
 and civic virtues. *κελαδ.* ὕβριος
 Not 'noisy insult,' L. and S., but
 'loud-voiced, hectoring insolence.'
 Disson compares O. 13. 10 *ἔβριον*
θρασύμυθον, which is rather 'un-
 bridled as to the matter of speech'
 than 'blustering, high-toned.'

27 ὅσσα ἄηται μαρτύρια For
 the metaphor cf. I. 1. 64; for the
 witness of song cf. O. 4. 3; for *ἐπ'*
ἀνθρ. cf. O. 3. 10.

28 τε Note the Greek idiom
 of using a copulative particle where
 we use a disjunctive, 'or.' Cf. I.
 5. 15.

29 ἀπλέτου For derivation cf.
 P. 3. 106, where for Hermann's
ἀπλετος Bergk (ed. 3) reads *ἡ πολλὸς*
 (quoting Solon *Frag.* 8 *τίκτει τοὶ*
κόρος ἔβριον ὅταν πολλὸς ὄλβος ἐπῆται),
 and three instances of *ἡ πολλὰ*, one
 of *ἡ μάλα* in Pindar. *ἐπέψαυσαν*

10 ὁ οἰκοθεν στάλαισιν ἄπτονθ' Ἡρακλείαις.

20

Ἐπ. β'.

α καὶ μηκέτι μακροτέραν σπεύδειν ἀρετάν.

β ἵπποτρόφοι τ' ἐγένοντο,

γ χαλκῆφ τ' Ἄρει φάδον.

δ ἄλλ' ἀμέρα γὰρ ἐν μιᾷ

25

ε τραχεῖα νιφὰς πολέμοιο τεσσάρων ἀνδρῶν ἐρήμωσεν
μάκαιραν ἐστίαν·

ζ νῦν δ' αὖ μετὰ χειμέριον ποικίλων μηνῶν ζόφον χθὼν
ὥτε φοινικέοισιν ἀνθησεν ῥόδοις

30

κατὰ πᾶν τέλος 'They attained with regard to every kind of perfection' (or 'of dignity'). An exaggeration no doubt, cf. P. 10. 28. For τέλος cf. N. 3. 70. Disson renders "quoqueversum ad finem usque," comparing "κατὰ πάντα (gänzlich)," so that Mezger's "κ. π. τ. = κατὰ πάντα (gänzlich)—Disson," is misleading. The exaggeration is tempered by the use without a case expressed after it of ἐπιψάω, which P. 4. 92 with a genitive means 'aspire to,' 'seek.' Mr Bury's 'amorous touches' are due to exuberant fancy, like his 'embraces' v. 41. ἀνορέαις δ', κ.τ.λ. Cf. O. 3. 43, 44 νῦν γε πρὸς ἐσχατιὰν Θήρων ἀρεταῖσιν ἰκάνων ἄπτεται | οἰκοθεν Ἡρακλῆος σταλᾶν. τὸ πῶρσω δ' ἔστι σοφοῖς ἄβατον | κἀσφόις, N. 4. 69, I. 2. 41. Here δ' = 'for,' and ἀνορέαις is dative of manner. For the dat. στάλαισιν cf. P. 9. 120.

31 Hartung ὦν μηκέτι μακροτέρ' ἦν σπ. ἀρ. Christ (Mezger) τὰν οὐκ ἐνι μακροτέραν σπ. ἀρ. For the infinitive cf. P. 2. 24, N. 9. 6. The imperative address is directed at men generally, not merely at Melissos. Emendation is needless, as καὶ = 'verily.' μακροτέραν For the adjective with adverbial force cf. O. 13. 17.

32 τ' 'Both'; not 'and,' Bury.

ἔγν. 'They proved themselves thorough.'

33 φάδον 'Found favor with.'

34 ἀλλὰ... γὰρ Indicate an ellipse, 'But they have not escaped vicissitude, for, &c.' Probably the great day of Plataea, B.C. 479, is meant.

35 νιφὰς πολέμοιο For the kind of metaphor cf. I. 4. 49, 50, 6. 27, N. 9. 37, 38. Contrast Sophokles' more vague δορός ἐν χειμῶνι.

36 νῦν δ' contrasted with ἀμέρα ἐν μιᾷ v. 34. For adversative δέ cf. Soph. Ant. 85, N. 11. 48. ποικίλων μηνῶν Generally taken with ῥόδοις, or, at any rate, as a genitive of time with ὥτε χθὼν ἀνθησεν, an order for which "it would be hard to find a parallel." Render, 'but now once more after (their) wintry gloom of changeable months (they blossom [αὐτὸς recalls the idea of θάλλοντες, v. 22]), as the earth blossoms (every April) with red roses, by the counsels of the deities.' For the suppression of the verb in the principal clause and its presence in the simile cf. O. 1. 2. The winter of sorrow (cf. I. 6. 39) probably lasted from Metageitnion, O. 75. 2, to Munychion, O. 75. 3, i.e. from August to the next April. These months are

PINDARI CARMINA.

Στρ. γ΄.

- 1 δαιμόνων βουλαῖς. ὁ κινητὴρ δὲ γᾶς Ὀγχηστὸν οἰκῶν
 2 καὶ γέφυραν ποντιάδα πρὸ Κορίνθου τειχέων, 35
 3 τόνδε πορὼν γενεᾷ θαυμαστὸν ὕμνον
 40 4 ἐκ λεχέων ἀνάγει φάμαν παλαιὰν
 5 εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσεν· ἀλλ' ἀνεγειρομένα
 6 χρώτα λάμπει, 40
 7 Ἀωσφόρος θαητὸς ὥς ἄστροις ἐν ἄλλοις·

Ἀντ. γ΄.

- 1 ἃ τε κῆν γουνοῖς Ἀθανᾶν ἄρμα καρύξαισα νικᾶν
 2 ἔν τ' Ἀδραστείοις ἀέθλοις Σικυῶνος ὥπασεν 45

decidedly more changeful than those of late spring, summer, and early autumn. Chrysippos makes ζῶφον metaphorical. Schol. Χρυσίππος δέ· μετ' ἐκείνην τὴν ἀτυχίαν καὶ τὸν χειμῶνα ἤνθησαν. Is not the phrase 'many-colored months' too artificial for Greek, at least of such an early period? See Orelli on *Auctumnus...varius*, Hor. *Od.* 2. 5. 11. Very likely the coming φοινικέουσιν determined the choice of ποικίλων, but still there is the contrast between metaphysical changefulness and chequer and the general, comparatively lasting glow of the natural spring. Paley thinks that by ῥόδοις "the scarlet anemone is meant, which in Spring is said to fill the woods both in Asia Minor and the Peloponnesus." They are alluded to P. 4. 64, in a simile not unlike that of this passage.

37 δαιμόνων βουλαῖς Mezger compares θεῶν ἑκάσι in the same place in the preceding strophe and σὺν θεῷ (v. 23) similarly placed to ἐκ σέθεν (v. 5). ὁ κινητὴρ γᾶς A paraphrase of Ἐνοσίχθων, Ἐννοσίγαιος, Ἐλελίχθων. Ὀγχηστὸν οἰκῶν Cf. I. 1. 33. For οἰκῶν cf. N. 7. 65, but here the god's neigh-

bourhood to Thebes and patronage of the Isthmos may give the cause of the Theban's Isthmian victory.

38 γέφυραν Cf. N. 6. 40 πόστου τε γέφυρ' ἀκάμαντος.

40 Cf. N. 1. 34 ἀρχαῖον δρόνων λόγον.

41 ἐν ὕπνῳ Compare the Biblical 'fell on sleep.' For the metaphor cf. I. 6. 16 ἀλλὰ παλαιὰ γὰρ | εὐδαι χάρις, and for ἐν cf. P. 1. 74 δς σφιν ἐν πόντῳ βάλεθ' ἀλκιαν. πέσεν 'Had fallen.' ἀνεγειρομένα 'Now in her awakening her form shows fair and bright.' Cf. Isaiah 60. 3, 'the brightness of thy rising.' χρώτα λάμπ. Cf. Bacchyl. 17. 108 ἀπὸ γὰρ ἀγλα- | ὦν λάμπε γυῖων σέ- | λας | ὥστε πυρός, of the Nēreids.

42 Cookesley compares Milton, *Lycidas*, v. 168. Ἀωσ- is one syllable.

43 ἃ τε (καὶ) 'She (Fame) who indeed.' For κῆν (Bergk after Medicean mss.) Mommsen, after Vatican B, κελν, Böckh κάν. Ἀθανᾶν mss. wrongly Ἀθηνᾶν. Mommsen reads Ἀθαν- except in the Epic form of the goddess' name Ἀθηνᾶ, O. 7. 36, N. 10. 84. νικᾶν For present cf. on N. 5. 5. The subject is ἄρμα.

44 Cf. N. 9. The subject of

- 15 3 τοιάδε τῶν τότε ἑόντων φύλλ' αἰοιδᾶν.
 4 οὐδὲ παναγυρίων ξυνᾶν ἀπείχον
 5 καμπύλον δίφρον, Πανελλάνεσσι δ' ἐριζόμενοι δαπάνῃ
 χαῖρον ἵππων. 50
 6 τῶν ἀπειράτων γὰρ ἄγνωτοι σιωπαί.

Ἐπ. γ'.

- a ἔστιν δ' ἀφάνεια τύχας καὶ μαρναμένων,
 10 b πρὶν τέλος ἄκρον ἰκέσθαι.
 c τῶν τε γὰρ καὶ τῶν διδοῖ. 55
 d καὶ κρέσσον' ἀνδρῶν χειρόνων
 e ἐσφαλε τέχνα καταμάρψαις'. ἵστε μὲν Αἴαντος ἀλκὴν
 φοῖνον, τὰν ὀψία

ᾧπασεν and of πέσεν above is φάμα. The family fame is first personified in a highly realistic manner and then confused with Fame in the abstract.

45 τοιάδε Refers to τότε v. 39. Dr Kenyon quotes this verse to illustrate τοιοῦδ' Bacchyl. 9. 37 "comparing a past achievement with a present one." τῶν τότε ἑόντων 'From the bards of those days.' αἰοιδᾶν V.l. αἰοιδῶν. Text Triclinius. φύλλ' Metaphor from the φυλλοβολία, cf. P. 9. 124, 8. 57, N. 4. 17. For the idea of weaving crowns of song cf. O. 6. 86.

46 παναγ. ξυν. The four Great Games.

47 Πανελλάνεσσι Cf. I. 2. 38. ἐπι. For Middle cf. O. 1. 95, I. 4. 4.

48 'The silence of oblivion is (the portion) of those who make no essay.' Cf. I. 7. 70. ἄγνωτοι So Mommsen, for once omitting to notice the v.l. ἀγνωστοί (Bergk). Two good mss. give M.'s reading ἄγνωτον, O. 6. 67. According to Cobet, *Novae Lectiones*, p. 191 (ed. Leyden, 1858), "Ἀγνωστος bene Graece significat eum qui intelligi non potest." For sentiment cf. I. 7. 70.

49 'But there is uncertainty

about fortune even when men are contending.' One cannot say that Hermann's "*eorum qui certant*" is wrong, for an ancient Greek would grasp the sense without feeling any ambiguity in the grammar, but as we have to analyse, it is perhaps best to choose the true participial use, unless better sense is given by the adjectival use. Cf. v. 5 *supra*. For certain participial use cf. P. 8. 43 ὅδ' εἶπε μαρναμένων.

50 τέλος ἄκρον Cf. N. 6. 24. The verse means 'until one has actually secured the prize.' Here the first place, highest achievement, is meant, cf. Theognis 594, but in P. 9. 118 the phrase means 'first prize.'

51 τῶν τε καὶ τῶν Partitive genitive, 'bad as well as good,' cf. P. 7. 22; of mere variety, O. 2. 53, N. 1. 30, Dem. 560 *mid.*, τί δὴ τὰ καὶ τὰ πεπωθῶς ὁ δῆνα, οὐκ ἐλάμβανε δίκην παρ' ἐμοῦ, Theognis 398 τὸν δ' ἀγαθὸν τολμᾶν χρὴ τὰ τε καὶ τὰ φέρειν.

52 τέχνα Here 'guile,' 'sharp practices,' see *Introd.* There is a v.l. τέχνα, but it is very awkward for τύχα to wrestle by agents. Bacchylides, 11. 35 f., also suggests

ἢ ἐν νυκτὶ ταμὼν περὶ φῶ φασγάνῳ, μομφὰν ἔχει
παίδεσσιν Ἑλλάνων, ὅσοι Τρῶανδ' ἔβαν. 60

Στρ. δ'.

- 55 ἢ ἀλλ' "Ομηρός τοι τετίμακεν δι' ἀνθρώπων, δς αὐτοῦ
ἢ πᾶσαν ὀρθῶσαις ἀρετὰν κατὰ ῥάβδον ἔφρασεν 65
ἢ θεσπεσιῶν ἐπέων λοιποῖς ἀθύρειν.

unfairness in connection with the Great Games. *καταμάψαισα* 'Is wont to get a *good* (κατὰ) hold of and throw.' Metaphor from wrestling. *τοτε* 'Surely ye know of the valiant heart (ἀλκὴν) of slaughterous Aias, for his having transfixed which on his own sword he lays the blame on,' &c. *φοίνιον* For the unusual termination, cf. N. 2. 24. *ὀψις ἐν νυκτὶ* 'About dawn,' when, according to the Schol., the *Aethiopsis* represents him as having slain himself.

54 περὶ Cf. N. 8. 23. *μομφὰν ἔχει*. Copied by Sophocles *Aj.* 180. Cf. Aesch. *Prom. Prom.* 445 *μέμψιν οἶνιν* 'ἀνθρώποις ἔχων, Eur. *Phoen.* 773 ὥστε μοι *μομφὰς ἔχει*. Thuk. 2. 41 *ἔχει... τῷ ὑπηκόῳ κατὰμέμψιν*, 'afford the subject ground for complaint,' is not an analogous phrase, while in the passages cited by Bergk, Eur. *Heracl.* 974 *πολλὴν ἄρ' ἔξεις μέμψιν, εἰ δράσεις τάδε*, and Isaeos, *Or.* 11. 39, the phrase is used in the passive sense absolutely: so that there seems to be no support for the passive sense of *μομφὰν ἔχει* if a dative follow; we should expect *ὅτῳ παίδων* (Cobet, *Novae Lect.* p. 500), though Bergk's *ἔχ' ἐν παίδεσσιν* gives a possible construction. The imperfect however seems unsuitable, and an alteration, in the face of a possible interpretation of the ms. reading, is objectionable. With the hero's death as the result of his loss of the highest honors the poet is here concerned, but not at all with contemporary judgments on the

suicide. My explanation gives point to the *φ* and to the tense of *ἔχει*. Mr Bury's 'the blood he shed was drops of blame' is intensely ingenious, but inadmissible. The present tense is required, for the disgrace of the enemies of Aias is as undying as his fame. *παῖδ.* 'Ελλ. v. 18 *supra*.

55 δι' 'Right through the world.' As certain fanciful critics seem to object to this use of 'right,' I may as well quote 'right against Jericho' for their benefit. For special mention of Aias in the *Iliad* cf. N. 2. 14, and add of course *Il.* 7. 161—313, where, in the absence of Achilles, the nine champions draw lots for the single combat with Hektor, and *ἐκ δ' ἔθορον κλήρος κυνέης ὃν ἄρ' ἤθελαν αὐτοί, | Ἀλάντος*—and *Il.* 2. 768, 769 quoted on N. 7. 27. But still it is probable that the poet had especially in mind his authorities for the latter part of the story of Aias. Cf. notes on N. 7. 21, 8. 30.

56 ὀρθῶσαις 'Exalted and,' cf. N. 1. 15. *κατὰ ῥάβδον* *Hés. Theog.* 30 *καὶ μοι σκῆπτρον ἔδον (Μοῦσαι) δάφνης ἐριθηλέος δῶρον*. See *αἰσακον, σκῆπτρον*. This laurel wand seems to have marked the singer as the suppliant and minister of Apollo and the Muses. Prof. Jebb, however, *Journ. of Hellen. Stud.* June 1882, p. 15, renders "'by the wand of his lays divine' where κατὰ ῥάβδον = κατὰ παράδοσιν, the branch being the symbol of tradition."

57 *λοιποῖς ἀθύρειν* 'For after-coming bards to celebrate.' For

- 4 τοῦτο γὰρ ἀθάνατον φωνᾶεν ἔρπει,
 5 εἴ τις εὖ φείπη τι· καὶ πάγκαρπον ἐπὶ χθόνα καὶ διὰ
 πόντον βέβακεν 70
 10 6 ἐργμάτων ἀκτὶς καλῶν ἄσβεστος αἰεῖ.
 Ἄντ. δ'.
 1 προφρόνων Μοισᾶν τύχοιμεν, κείνον ἄψαι πυρσὸν
 ὕμνων
 2 καὶ Μελίσσῳ, παγκρατίου στεφάνωμ' ἐπάξιον, 75
 3 ἔρνεϊ Τελεσιάδα. τόλμα γὰρ εἰκῶς
 4 θυμὸν ἐριβρεμετᾶν θηρῶν λεόντων
 35 5 ἐν πόνῳ· μῆτιν δ' ἀλώπηξ, αἰετοῦ ἄτ' ἀναπιτναμένα
 ῥόμβον ἴσχει. 80

inf. cf. Goodw. *M. & T.* § 770. For ἀθύρειν cf. P. 5. 21 and παίρω, also Bacchyl. 13. 59 ἐπιχωρίαν ἀθύρειν | παρθένοι μέλπουσιν.

58 ἀθάνατον Cf. *Frag.* 98 [86] θνάσκει δὲ σιγαθὲν καλὸν ἔργον. Perhaps best rendered 'it lasts on ever-living, never voiceless,' or 'it lives on in vocal immortality.' Jebb on *Soph. Oed. R.* 786 seems to favor 'spreads,' 'creeps abroad,' but in Pindar poetry generally travels like light or on wings, and my rendering is supported by O. 13. 105 εἰ δὲ δαίμων γενέθλιος ἔρποι. Moreover the idea of 'spreading' is given in the next line.

59 εἰ...φείπη Cf. O. 6. 11, note. καὶ πάλιν. 'And so.'

60 For metaphor cf. O. 13. 36, P. 8. 96. Mezger notes εὐκλέων ἔργων, *vv.* 7, 41.

61 ἄψαι For inf. cf. O. 1. 9, v. 10 *supra* (v. 11, δεξαμένη, note). For the metaphor cf. O. 9. 21, ἐγὼ δὲ τοὶ φίλον πόλιν | μαλεραῖς ἐπιφλέγων αἰδαῖς, | ...ἀγγελλαν πέμψω...; ταῦταν, P. 5. 42, N. 6. 39, I. 6. 23. κείνον 'Such as Homer kindled for Aias.' Cf. O. 6. 7 κείνος ἀνὴρ. N. 9. 42 τοῦτο...φέγγος.

62 στεφάνωμ' Cf. v. 45 *supra*,

φύλλ' αἰδᾶν. The beacon-fire does not shrink into a wreath, thanks to ἐπάξιον. For the metaphor cf. *Frag.* 160 ὑφαίνω Ἀμυθαιονίδαις ποικίλον ἄνθημα.

64 θυμὸν Cf. *Aesch. Sept. c. Th.* 52 σιδηρόφρων γὰρ θυμὸς ἀνδρείῳ φλέγων | ἔπνει, λεόντων ὡς Ἄρη δεδορκῶτων. θηρῶν mss. θηρᾶν, obviously from the -ᾶν of the word before, rather than from a variant τολμᾶ, v. 63, as Bergk holds. Böckh and Dissen read θηρᾶ after a Schol., which however has οἰκείος ὦν for εἰκῶς or whatever was read in its place. Bergk and Mommsen give θηρῶν as the noun in apposition with λεόντων, the former quoting *Eur. Herc. Fur.* 465 στολὴν τε θηρὸς ἀμφέβαλλε σὺ κάρᾳ | λέοντος, and *Epimenidēs ap. Ælian, Hist. Nat.* 12. 7 θῆρα λέοντα.

65 μῆτιν δ' ἀλώπηξ For the accusative cf. P. 5. 104 θάρσος δὲ τανύπτερος | ἐν ὄρνιθι αἰετὸς ἔπλετο. Note that laudable cunning is here tacitly contrasted with the 'guile' of v. 53. αἰετοῦ ῥόμβον 'The circling eagle.' ἀναπιτναμένα 'By sprawling on his back.' This trick of the fox was not, as Dissen suggests, shamming to be dead, but fighting on its back as

6 χρὴ δὲ πᾶν ἔρδοντ' ἀμαυρῶσαι τὸν ἐχθρόν.

Ἐπ. δ'.

a οὐ γὰρ φύσιν Ἰαριωνεῖαν ἔλαχεν.

b ἀλλ' ὄνοτὸς μὲν ἰδέσθαι,

85

c συμπεσεῖν δ' ἀκμῇ βαρύς.

70 d καίτοι πότ' Ἀνταίου δόμους

e Θηβᾶν ἀπὸ Καδμεῖαν μορφὰν βραχύς, ψυχὰν δ' ἀκαμ-
πτος, προσπαλαίσων ἦλθ' ἀνὴρ

90

f τὰν πυροφόρον Λιβύαν, κρανίοις ὄφρα ξένων ναὸν Πο-
σειδάωνος ἐρέφοντα σχέθαι,

a Schol. says—ὑπὲρ τοῖς ποσὶν ἀμύ-
νεται τὰ συλλαμβανόμενα τὰ μὲν δὲ
ἀμύσσουσα—and again that Melis-
sos was κυλιστικός. What Eusebius
(quoted by Dissen from Olearius
on Philostratos, p. 818) calls τὸν
λεγόμενον τρόπον χαμαὶ was perhaps
the ὑπτιασμός, a variety of the ἀνα-
κλινοσάλη, see *Dict. of Antiq.*, s.v.
pancratium.

66 πᾶν ἔρδοντ' 'By any means,'
cf. πᾶν, πάντα ποιεῖν. For senti-
ment cf. P. 2. 84. Verg. *Aen.* 2.
390 *Dolus an virtus quis in hoste*
requirat? Oed. R. 145, Xenoph.
Hellen. 74. 12, Plato, *Apol.* 39A.
For sentiment cf. *Aen.* 5. 390.
ἔρδοντ' ἀμαυρῶσαι Böckh reads
ἐρδοντα μαυρ. But in all three in-
stances mss. give ἀμαυρ-. Hēsiod
gives μαυρ. *W. and D.* 323 *ρεῖα δὲ*
μιν μαυροῦσι θεοί, μινύθουσι δὲ οἴκοι
ἀνέρι τῷ.

67 φύσιν 'Physique,' cf. N.
6. 5. Orion was handsome as well
as gigantic.

68 ὄνοτὸς For ὄνοτὸς cf. *Θαν-*
ματός, O. 1. 28, *ἀπείρατος*, O. 6. 54.

69 For inf. cf. P. 6. 53, I. 2.
37, O. 7. 26. Take συμπεσεῖν lite-
rally, 'to fall with,' for a struggle
on the ground in the pankration.
ἀκμῇ Dissen renders 'robore.'
Better 'at the crisis of the struggle.'
Schol. κατὰ τοὺς ἀγῶνας. Christ

defends the mss. ἀκμῇ by Aesch.
Ag. 483, *Choeph.* 630, but here and
Prom. Vinc. 405 ἀκμῇ (= 'temper')
has an adjective with it. mss. also
give ἀκμῇ for ἀκμῇ wrongly N. 6.
54, 10. 60.

70 Though insignificant to
look at, yet he may be compared
to glorious Hērakles. The καίτοι
seems to answer an imaginary dis-
parager of the victor's personal
appearance. mss. give καὶ τοὶ (τοι)
ποτ'. Of course πότ' is for ποτὶ.
Note that πότ' Ἀντ. δόμ. go with
the end of the next verse.

71 βραχύς 'Short,' relatively
to Antaeos and Orion and such
giants, and to his own breadth and
strength. προσπαλαίσων The ob-
ject αὐτῷ is supplied from Ἀνταίου.

72 Λιβύαν For acc. after ἦλ-
θεν cf. P. 4. 52, 118, 134. Antaeos
was the mythical king of Irsaa
near Lake Tritónis, who used to
wrestle with and kill strangers.
In Eusebius the story of his gain-
ing strength from contact with his
mother earth is interpreted of his
skill in the above-mentioned mode
of struggling on the ground. κρα-
νίοις The frieze was anciently
adorned with skulls of animals,
whence arose the sculptures on the
metopes. See Eur. *Bacch.* 1212,
ἀπρέσθω λαβῶν | πεκτῶν πρὸς οἴκους

Στρ. έ.

- 1 υἱὸς Ἀλκμήνας· δς Οὐλυμπόνδ' ἔβα, γαίας τε πά-
 σας 95
 2 καὶ βαθυκρήννου πολιᾶς ἄλὸς ἐξευρὼν θέναρ,
 15 3 ναυτιλῆαισί τε πορθμὸν ἀμερώσας.
 4 νῦν δὲ παρ' Αἰγινόχῳ κάλλιστον ἄλβον
 5 ἀμφέπων ναίει, τετίματαί τε πρὸς ἀθανάτων φίλος,
 "Ἡβαν τ' ὀπνίει, 100
 6 χρυσέων οἰκῶν ἄναξ καὶ γαμβρὸς "Ηρας.
 'Αντ. έ.
 1 τῷ μὲν Ἀλεκτρᾶν ὕπερθεν δαῖτα πορσύνοντες ἄστοι 105
 30 2 καὶ νεόδματα στεφανώματα βωμῶν αὖξομεν

κλιμάκων προσαμβάσεις, | ὡς πασσα-
 λεύσῃ κράτα τριγλύφοις τόδε | λέοντος,
 Verg. *Aen.* 9. 406—8. Dissen tells
 us that Scholia on Pindar O. 11.
 19, 1. 114 say that Kyknos and
 Oenomaos each meant to use the
 skulls of their human victims to
 build a temple to Ares their father.
 Note the omission of the pronoun
 and the rather rare construction
 of a participle after a verb of *hin-*
dering. L. and S. render ἐρέφοντα
 'wreathing with garlands,' but it
 means 'decorating the roof of.'
 Hermann suggested Ποσειδᾶνός
 σφ' ἐρέπτοντα, the syllables cor-
 responding to ἐρεφ-elsewhere, being
 each one long syllable. Perhaps
 ἐρέφειν μιν should be read. (For
 omission of μή cf. Eur. *Orest.* 263,
 σχήσω σε πηδᾶν δυστυχῇ πηδήματα.)

74 πολῖας I think 'wan,' rather
 than 'white with foam.' Cf. O. 1.
 71. This recalls Theognis, 10 βαθὺν
 πόντον ἄλὸς πολῆς. The ἄλ. πολ.
 is Epic. θέναν 'The hollow bed,'
 here of course especially the shores
 and shoals. Cf. N. 3. 24.

75 ναυτιλῆαισι Dat. commodi,
 abstract for concrete, ναυτιλοῖς.
 πορθμὸν Not 'the sea,' L. and S.
 after Dissen; but 'the passage

thereof.' ἀμερώσας Dissen quotes
 a fragment of Sophokles from the
 Schol. before the Isthmia, δς παρ-
 ακτῖαν | στείχων ἀνημέρωσα κνωδά-
 λων ὁδόν, and Eur. *Herc. Fur.* 20,
 847.

76 κάλλ. ἄλβον | ἀμφέπ. 'Lord
 of a supreme happiness' (Leaf). Cf.
 Bacchyl. 3. 92 Ἰέρων, σὺ δ' ἄλβον |
 κάλλιστ' ἐπεδείξας θνατοῖς | ἀνθεα.

77 τετίματα An echo of τετί-
 μακεν, v. 55 *supra*. For the theme
 cf. the end of N. 1.

78 ὕπερθεν The funeral sacri-
 fices to the sons of Hērakles (by
 Megara daughter of Kreon of The-
 bes), whom the hero slew in a
 heaven-sent frenzy, were celebrated
 on rising ground outside the gates
 of Elektra on the road to Plataea.

80 νεόδματα Mommsen al-
 ways prints δμητ-, which he defends
 unsuccessfully on O. 3. 7 against a
 great preponderance of ms. autho-
 rity. The last part of the com-
 pound is almost quiescent, or means
 'made,' 'caused,' as in θεόδματον
 χρέος, O. 3. 7, Frag. 159. So a
 Schol. ἡ κατὰ παραγωγὴν εἰρηκε τὰ
 Νέμεα (read νέα corrupted through
 duplication of νε) νεόδματα. Mezger
 assumes enallage, 'garlands for

3 ἔμπυρα χαλκοαρᾶν ὀκτὼ θανόντων,
 4 τοὺς Μεγάρᾳ τέκε φοι Κρεοντίς υἱούς·
 5 τοῖσιν ἐν θυθμαῖσιν αὐγᾶν φλόξ ἀνατελλομένα συνεχῆς
 παννυχίζει, 110
 6 αἰθέρα κνισάεντι λακτίζουσα καπνῶ,

ἔπ. ε'.

85 α καὶ δεύτερον ἄμαρ ἐτείων τέρμ' ἀέθλων 115
 β γίνεται, ἰσχύος ἔργον.
 γ ἔνθα λευκωθεὶς κᾶρα
 δ μύρτοις ὄδ' ἀνὴρ διπλόαν
 ε νίκαν ἀνεφάνατο καὶ παίδων τρίταν πρόσθεν, κυβερνα-
 τῆρος οἰακοστροφῶν 120

newly built altars,' but the altars were probably permanent, not like the *δαῖτα* provided fresh every year. βωμῶν We should say 'for the altars.' The plur. στεφανώματα could not have the force of a circle. αἰξομεν | ἔμπυρα 'We sacrifice victims.' Cf. Eur. *Hippol.* 537 βούταν φόνον Ἑλλάς αἰ' ἀέξει.

81 χαλκοαρᾶν This Pindaric form is distinct from χαλκήρης, cf. φρενοόραις Bacchyl. 17. 118. Is it for χαλκοῦρης (cf. Ὀαρίων, N. 2. 10) = 'mighty in (or 'with') bronze,' cf. Lat. 'vir'? Gen. abs. 'since the eight warrior sons (υἱούς) taken with the relative clause) suffered death.'

82 τέκε Φοι mss. οἱ τέκε.

83 A Schol. says ἔθος πρὸς δυσμὰς ἱερουργεῖν τοῖς ἥρωσι, κατὰ τὰς ἀνατολὰς τοῖς θεοῖς. The Schol. on Apoll. Rhod. 1. 587 says the same of οἱ κατοχόμενοι and Οὐρανίδαί. (Dissen.) τοῖσιν 'In their honor.' αὐγᾶν Gen. after θυθμαῖσιν. Several times αὐγαί stands for 'light.' Aesch. seems to have adopted the phrase, *Ag.* 1123, βίου δύντος αὐγαῖς.

84 λακτίζουσα Has the meta-

phor a reference to the kicking up of the pancratiast when struggling on his back?

85 δεύτερον ἄμαρ For this somewhat unusual accusative cf. I. 5. 46, Aesch. *Eum.* 10 ἔθνον ὦραν οὐδενὸς κοινὴν θεῶν, Eur. *Bacch.* 723 αἰ δὲ τὴν τεταγμένην | ὦραν ἐκίνουν θύρσον ἐς βακχεύματα, Soph. *Oed. R.* 1138 and Jebb's note. The notion of 'on' or 'at' is joined to that of 'during.' τέρμ' ἀέθλων mss. ἀέθλων τέρμα, text Schmid. τέρμα 'The end consisting of annual games.' The "periphrastic" "pleonastic" use of τέρμα and τέλος is an *εἰδωλον*. The idea of 'end,' 'limit,' 'consummation,' is indicated in all the alleged cases.

87 Myrtle was sacred (not exclusively) to the dead. Cf. Eur. *El.* 323, *Alc.* 172, but I. 7. 67.

88 ἀντήρ I.e. ἐξηνδρωμένος.

89 ἀνεφάνατο 'Caused a return to be made of,' cf. N. 6. 26. καὶ παίδων mss. do not give καὶ but παίδων (τὴν) τρίταν. Böckh παίδων νίκαν is exactly paralleled by κύδος ἀνδρῶν, O. 9. 88.

90 *ἡ γνώμα πεπιθὼν πολυβούλῳ. σὺν Ὀρσέᾳ δέ νιν κωμά-
ξομαι τερπνὰν ἐπιστάζων χάριν.*

90 πεπιθὼν Hartung *πεπιθώς*. Hermann *πίσυνος. πολύβουλ'* Ὀρσέα σὺν σοὶ δέ νιν. Cf. P. 3. 28, note. The meaning 'obeying,' 'guided by,' is clearly needed. There is not sufficient evidence to pronounce upon the isolated intransitive use of the form. **δέ** 'Accordingly,' cf. I. 6. 23. Orseas was his trainer. Trainers are celebrated at the end also of N. 4. 6. *κωμάξομαι* Causative middle; 'I

will cause the *kômos* to celebrate.' Cf. P. 9. 89. Don. with one good ms. reads *κωμάζομαι*. For the future cf. P. 11. 10, N. 9. 1. **ἐπιστάζων** So Schol. Vet. The best ms. *ἀποστάζων* and the other old mss. *ἐπιστοχάζων*. For metaphor cf. P. 5. 94, 8. 57, I. 5. 21, O. 11. 99. **χάριν** 'Song.' Cf. O. 11. 93 *τὴν δ' ἄδυεπής τε λύρα | γλυκὺς τ' αὐλὸς ἀναπάσσει χάριν*, 78, v. 8 *supra*, Frag. 53. 2.

ISTHμία IV. [V.]

ON THE VICTORY OF PHYLAKIDAS OF AEGINA IN THE PANKRATION.

INTRODUCTION.

PHYLAKIDAS of Aegina, youngest (I. 5. 6) son of Lampon, was brother to Pytheas, for whom N. 5 was composed. Phylakidas had won an Isthmian victory, celebrated in I. 5, before the occasion of this ode (I. 5. 2—7), which was soon after the battle of Salamis, vv. 48—50, *i.e.* in the next Isthmian games, B.C. 478, Ol. 75. 3. The ode was performed in Aegina, according to Dissen ‘undoubtedly’ at Lampon’s house; but, as Theia was clearly worshipped in Aegina as a patroness of games, the ode may have been sung at a family gathering before a shrine of that goddess.

There are several reminiscences of the earlier ode, I. 5. Exact responsions are τιμα- vv. 54, 6, Φυλακίδα vv. 60, 18, Διὸς ἑκατι v. 29, σέο ἑκατι v. 2, καύχημα v. 51, κόμπων v. 24, Εὐ- v. 33, εὐ- v. 12. The name Κλεόνικος inspires vv. 8, 9 κλέος νικᾶσαντ’, and vv. 13, 26 f., 48, 54. There is no warrant for assuming that Pindar meant to offer consolation for a defeat at Olympia.

The introduction of the poem ends with the 4th verse of στρ. β’; the centre, devoted to heroes, especially those of Aegina, extends to the third verse of στρ. γ’.

The compounds which seem to have been coined for this ode are ἠκυδίνατος, στρατάρχον, εὐθυπορῆσαι (Aesch.).

The mode is Dorian ; the metres are dactylo-epitritic, represented as in N. 1.

Unsymmetrical. Eight verses are of 5 feet, seven being similar.

STROPHE.

1. *B.A.*
2. *C.* | - ∪ ∪ | - ∧ = Epode 5.
3. *B.A.* = Epode 6.
4. *A'.*
5. *B.A.*
6. *C.B.* | - ∪ ∪ | ∟. *C.*

EPODE.

1. *B.A.*
2. *C'.*
3. *B.A'.*
4. *B'.* | - ∪ ∪ | - ∧
5. *C.* | - ∪ ∪ | - ∧
6. *B.A.*
7. *B.A'.*
8. - ∪ ∪ | *A.B'.*
9. *A.B.*

If *vv.* 1, 2 be supposed equal to *v.* 6, by scanning *v.* 1 *B.A'.* | ∟, the strophe is antithetic and mesodic. But the presumption is that the first verse is really as well as apparently the same in metre as *vv.* 3, 5 and Ep. 1, 6.

The epode might be regarded as consisting of two periods, I., *vv.* 1—4, palinodic, II., *vv.* 5—9, antithetic with epode.

ANALYSIS.

vv.

- 1—10. Invocation of Theia, bestower of wealth and victory.
 11. For prowess gains distinction by aid of deities.
- 12, 13. Well-being and good fame are the two things needful to give happiness to the wealthy.
- 14, 15. Be content with participation in these blessings.
16. Mortal aims become mortal men.
- 17—19. Mention of victories of Phylakidas and Pytheas.
- 19—22. The occasion, having brought him (in spirit) to Aegina, demands celebration of the Aeakidae.
- 22—25. For since the island is devoted to noble deeds the meed of laudatory song must not be grudged.
- 26—28. Her warriors have been sung of for countless ages.
- 28—35. Different states revere different heroes—Aegina reveres Aeakos and his seed,

- 35—38. Who twice took Troy.
 38—42. Who performed the mightiest deeds (in the second war)?
 43, 44. Achilles of Aegina.
 44, 45. The island has long been an example of lofty virtues.
 46—50. For instance, Aeginetan sailors won the battle of Salamis.
 51—53. But enough, Zeus sends vicissitudes.
 53, 54. Athletic victories too love to be celebrated in song.
 54—58. Praise of the family of Kleonikos for perseverance in the labors and expenses demanded by athletics.
 59—61. Credit is given to Pytheas for his brother's fighting.
 62, 63. The poet sends the ode with a wreath.

Στρ. α'.

- 1 Μᾶτερ Ἀελίου πολυώνυμε Θεία,
 2 σέο φέκατι καὶ μεγασθενὴ νόμισαν
 3 χρυσὸν ἀνθρώποι περιώσιον ἄλλων·
 4 καὶ γὰρ ἐριζόμεναι

1 **Θεία** A Titanid (Hés. *Theog.* 126—136), mother of Hélios, Seléné, and Eos (*ib.* 371—374) by Hyperion. Welcker, quoted by Böckh, identifies her with a Lemnian goddess Chrysé depicted on a vase found in Magna Graecia, while Böckh takes her for the Euryphaëssa of the Homeric hymn to Hélios. Pindar's τιμαὶ of Theia are given by Hésiod to Hekatê, *Theog.* 409—443. Note that here Theia is connected with χρυσός and νικά, while we have χρυσέα Νικά, I. 2. 26.

For πολυώνυμε cf. Aesch. *Prom.* 210 Γαῖα, πολλῶν ὀνομάτων μορφή μία: 80, πολυώνυμε of Dionysos, Soph. *Antig.* 1115; and of Aphroditê, Soph. *Frag.* 856 ἦτοι Κύπρις οὐ Κύπρις μόνον, ἀλλ' ἐστὶ πολλῶν ὀνομάτων ἐπώνυμος.

2 **σέο φέκατι** MSS. σεβ (σοῦ) γ' ἐκατι. The Scholl. ignore the γ'. For the digamma of φέκατι cf. O. 14. 18. Cf. Διὸς ἐκ. v. 29 *infra*. **μεγασθενή** Cf. I. 3. 2. The

order shows that the adjective is an extension of the predicate—'men even (καὶ) esteem gold as potent....' Pindar is explaining why men *actually* go so far as to esteem gold as more potent than all besides. νόμισαν Gnomie aorist.

3 **χρυσόν** Schol. ἐκ Θείας καὶ Ὑπερίωνος Ἥλιος, ἐκ δὲ Ἥλιου ὁ χρυσός. ἐκάστω δὲ τῶν ἀστέρων ὕλη τις ἀνάγεται, ἥλιῳ μὲν ὁ χρυσὸς Σελήτῃ ὁ ἀργυρὸς, Ἀρεΐ σίδηρος, Κρόνῳ μόλιβδος, Διὶ ἤλεκτρος, Ἑρμῇ κασσίτερος, Ἀφροδίτῃ χαλκός. But *Frag.* 207 we find Διὸς παῖς ὁ χρυσός.

4 **καὶ γάρ** Elliptical like ἀλλὰ γάρ. 'Aye and I can say more for....' The poet goes on to ascribe the speed of the swift and the strength of the strong to Theia. ἐριζόμεναι For the Middle cf. I. 3. 47. The competition of ships in speed was for commercial objects, like the present competition of tea ships. Vergil's ship-race, *Aen.* 5, is an anachronism.

5 5 νᾶες ἐν πόντῳ καὶ ὑφ' ἄρμασιν ἵπποι 5
6 διὰ τεάν, ὧ νασσα, τιμὰν ὠκυδινάτοισ ἐν ἀμίλλαισι
θαυμασταὶ πέλονται·

Ἀντ. α'.

1 ἐν τ' ἀγωνίοις ἀέθλοισι ποθεινὸν
2 κλέος ἔπραξεν, ὄντιν' ἀθρόοι στέφανοι 10
3 χερσὶ νικάσαντ' ἀνέδησαν ἔθειραν
10 4 ἡ ταχυτάτι ποδῶν.
5 κρίνεται δ' ἀλλὰ διὰ δαίμονας ἀνδρῶν.
6 δύο δέ τοι ζωᾶς ἄωτον μούνα ποιμαίνοντι τὸν ἄλπνι-
στον εὐανθεὶ σὺν δλβφ,

Ἐπ. α'.

α εἴ τις εὐ πάσχω·ν λόγον ἐσλὸν ἀκούσῃ.

5 ὑφ' So Bergk for ἐν, from the Schol. The old Medicean ms. omits the preposition. Obviously the horses are the costly teams of racing chariots. Dissen thinks that the poet alludes to mythical war-chariots, and quotes I. 5. 19 χρυσάρματοι Αἰακίδαί. Mezger thinks waggons full of produce and merchandise are meant, which is very improbable. Mr Bury suggests that Punic war-chariots are intended. Why not also Persian? It is very unlikely that Pindar would mention an exclusively foreign method of warfare in this context, and he could hardly say that within Hellenic experience in the fifth century B.C. war-chariots θαυμασταὶ πέλονται. The cross classification is natural. Sea vehicles are coupled with land vehicles, though as ἀγῶνια chariots might have been classed with the competitors who contended solely in the might or speed of their own limbs.

6 τιμὰν 'Through thy power,' 'prerogative,' rather than *two beneficio* (Dissen), which is 'through the exercise of thy prerogative'—

a different form of expression though the thought is the same. Cf. P. 4. 51 σὺν τιμᾷ θεῶν, 'by-the-aid of divine power,' 260 σὺν θεῶν τιμαῖς (distributive), lit. 'by-the-aid of the several powers of divers deities.'

8 ἔπραξεν 'earn.' Active for middle, cf. P. 2. 40, O. and P. p. xxviii. In N. 9. 3 the sense of πρᾶσσεται is different. δθρ. 'In abundance.' Properly 'without intermission,' cf. I. 1. 28.

11 κρίνεται Cf. N. 4. 1, 7. 7; 'becomes distinguished.'

12 ἄλπνιστον Old mss. ἀνέλπιστον. Hartung proposes ποιμαίνεν βίον ἄλγιστον, as one Schol. has τὸν οἰκτρὸν τῶν ἀνθρώπων βίον, but this οἰκτρὸν is clearly a rendering of ἀνέλπιστον. The plural ποιμαίνοντι is to be expected because the two ideas are represented individually, cf. Kühner, who quotes Xen. *Anab.* 1. 4. 4 ἦσαν δὲ ταῦτα δύο τείχη. εὐανθεὶ Causative. Here ζωᾶς ἄωτον is the choicest of the ἀνθη produced by δλβος. Cf. Bacchyl. 3. 92 quoted on I. 3. 76.

13 εὐ πάσχω·ν Cf. P. 1. 99 τὸ δὲ παθεῖν εὐ πρώτων ἀέθλων· εὐ δ'

- ὃ μὴ μάτευε Ζεὺς γενέσθαι· πάντ' ἔχεις,
 15 *c* εἴ σε τούτων μοῖρ' ἐφίκοιτο καλῶν.
a θνατὰ θνατοῖσι πρέπει. 20
e τὴν δ' ἐν Ἴσθμῳ διπλόα θάλλουσ' ἀρετά,
f Φυλακίδα, κεῖται, Νεμέα δὲ καὶ ἄμφοῖν,
g Πυθέα τε παγκρατίου. τὸ δ' ἐμὸν
 20 *h* οὐκ ἄτερ Αἰακιδᾶν κέαρ ὕμνων γεύεται· 25
i σὺν Χάρισιν δ' ἔμολον Λάμπωνος υἱοῖς
 Στρ. β'.
ι τάνδ' ἐς εὐνομον πόλιν. εἰ δὲ τέτραπται

ἀκούειν δευτέρα μοῖρ'· ἀμφοτέροισι δ' ἀνὴρ | δς ἂν ἐγκύρῃ καὶ ἔλῃ, στέφανον ὕψιστον δέδεκται, P. 3. 104, N. 1. 32. This 'enjoyment' includes of course good health, of which Theognis says λῶστον δ' ὑγιαίνειν, and which Metrodōros made the *summuu bonum*. Cf. O. 5. 23, ὕγιεντα δ' εἰ τις θλῶν ἄρδει, | ἐξαρκέων κτέατεσσι καὶ εὐλογίαν προστιθεῖς, μὴ ματεύσῃ θεὸς γενέσθαι. λόγ. ἐσλ. dk. See L. and S. ἀκούω (III. 2).

14 For sentiment cf. O. 5. 23, quoted above, and P. 3. 61 μὴ, φίλα ψυχά, βίον ἀθάνατον | σπεύδε.

15 *a*...ἐφίκοιτο For constr. cf. P. 8. 13.

16 For sentiment cf. Soph. *Frag.* 5, Eur. *Bacch.* 394, P. 3. 59, 60. *Frag.* 39 [33].

17 θάλλουσ' Cf. P. 9. 8 note. Here 'luxuriant' because watered by the dews of song. For metaphor cf. N. 8. 40, I. 5. 63, 64. ἀρετὰ Cf. N. 9. 54. Join with παγκρατίου.

18 κεῖται Cf. O. 13. 36 ἀγλα ποδῶν ἀνάκειται. Νεμέα Dative for locative, cf. N. 10. 35. Note that διπλόα does not affect this clause, except so far as one victory a-piece is a two-fold victory. The Nemean victory of Phylakidas is

celebrated I. 5. 3, see the *Introd.* to that ode.

19 *Sc.* τὴν τε before Πυθέα τε. Dissen quotes Aesch. *Suppl.* 480 (474 P.) for the brachyology, σὺ μὲν πάτερ γεραιὲ τῶνδε παρθένων | κλάδους τε...λαβῶν...θές, where to supply αὐτὰς ἀγε before κλάδους is easier than Paley's explanation. παγκρατίου Genitive of origin, cause, cf. I. 6. 22 νίκαν παγκρατίου, I. 7. 5 ἀέθλων κράτος.

20 οὐκ ἄτερ 'Full of the praises of the Aeakidae.' γεύεται 'Is now sipping the sweets of.' Cf. N. 6. 25, I. 1. 21.

21 σὺν Χάρισιν Cf. P. 6. 2, 9. 3, N. 4. 7, 10. 1. Paley's 'with my poems' is not so good. ἔμολον Idiomatic aorist of the immediate past. Whether Pindar was present at the recitation in person is uncertain, as τάνδ' does not imply the poet's presence, cf. P. 9. 91, O. 5. 20, 8. 25. Cf. also O. 7. 13, *Frag.* 53. 11. The last verse of this ode makes it probable that he was not present. υἱοῖς *Dat. commodi*.

22 εὐνομον Because Doric (Mezger), though Eunomia is also connected by Pindar with Locrian Opus, O. 9. 16. For the virtues of Aegina cf. O. 8. 21—30, *Frag.* 1.

- 2 θεοδότων ἔργων κέλευθον ἂν καθαράν,
 3 μὴ φθόνηι κόμπον τὸν εἰκότ' αἰοιδᾷ 30
 15 4 κιννάμεν ἀντὶ πόνων.
 5 καὶ γὰρ ἡρώων ἀγαθοὶ πολεμισταὶ
 6 λόγον ἐκέρδαναν, κλέονται δ' ἔν τε φορμίγγεσσιν ἐν
 αὐλῶν τε παμφώνοις ὁμοκλαῖς 35
 Ἀντ. β'.
 1 μυρίον χρόνον· μελέταν δὲ σοφισταῖς
 2 Διὸς ἕκατι πρόσβαλον σεβιζόμενοι
 10 3 ἐν μὲν Αἰτωλῶν θυσίαισι φαευναῖς
 4 Οἰνεῖδαι κρατεροί,
 5 ἐν δὲ Θήβαις ἵπποσῶας Ἴολαος 40
 6 γέρας ἔχει, Περσεὺς δ' ἐν Ἀργεῖ, Κάστορος δ' αἰχμὰ
 Πολυδεύκεός τ' ἐπ' Εὐρώτα ῥέεθροις.

τέτραπται Cf. Thuk. 2. 40. 3
 ἐτέροις πρὸς ἔργα τετραμμένοις (Fan-
 shawe). The subject is ἡδε πόλις.
 The voice is middle. In several
 cases the true passive forms ἐτρέ-
 φθην and ἐτράπην mean 'was
 guided, turned, obliged to turn,'
 rather than 'betook oneself.' See
 Shilleto's note on Thuk. 1. 76. 2
 ἀπετράπητο. For the sense to
 'roam' L. and S. used to compare
 Il. 19. 212, where the corpse of
 Patroklos κεῖται ἀνὰ πρόθυρον τε-
 τραμμένος (!), which illustrates
 Pindar's preposition ἂν for ἀνά.

23 κλέωνθ. ἂν καθ. Cf. O. 6.
 23 ᾗ τάχος ὄφρα κελεύθῳ τ' ἐν κα-
 θαρᾷ βάσομεν δίκην, 73 φανεράν
 ὁδόν. For metaphor cf. N. 9. 47.

24 For sentiment cf. I. 1. 41—
 45. The poet addresses himself.
 κόμπον Cf. N. 8. 49, I. 1. 43.

25 κιννάμεν For metaphor cf.
 I. 5. 2, 3, N. 3. 78. ἀντὶ πόνων
 Cf. I. 1. 46, 3. 7, N. 5. 48, 7. 16.

26 'For indeed in the age of
 heroes her brave warriors were
 wont to win fame.'

27 ἐν Cf. N. 3. 79, O. 7. 12
 φόρμιγγι παμφώνοισι τ' ἐν ἔντεσσιν
 αὐλῶν. παμφώνοις Cf. last note
 and P. 12. 19. ὁμοκλαῖς 'Blended
 notes.'

28 μυρίον χρόνον Cf. Soph.
 Oed. Col. 617 μυρία δὲ μυρία | χρόνος
 τεκνοῦται νύκτας ἡμέρας τ' ἰών. μελ.
 28 σοφ. 'Now...a theme to poets.'
 The poet, when supporting the
 general statement of vv. 26—28
 χρόνον, begins by mentioning the
 heroes of other States. Virtually
 vv. 30—34 ἀλλ' constitute a com-
 parison. Cf. P. 1. 42 for σοφισταῖς.

29 Διὸς ἕκ. Cf. v. 2 supra.
 σεβιζόμενοι seems to agree with
 πολεμισταί, the insertion of γέρας
 ἔχει making an anacoluthon.

30 ἐν μὲν For μὲν...δέ with a
 repeated word cf. I. 3. 7, 8.

31 Οἰνεῖδαι Meleagros and his
 brothers.

32 ἵπποσῶας The two old mss.
 ἱπποσίας.

33 Κάστορος αἰχμὰ Cf. N. 10.
 13, P. 11. 61 Κάστορος βλαν, I. 7. 54
 Μέμνονος βλαν.

Ἔπ. β.

- α ἀλλ' ἐν Οἰνῶνα μεγαλήτορες ὄργαι
 35 β Αἰακοῦ παίδων τε· τοὶ καὶ σὺν μάχαις 45
 γ δις πόλιν Τρώων πρᾶθον, ἐσπόμενοι
 δ Ἑρακλῆϊ πρότερον,
 ε καὶ σὺν Ἀτρείδαις. ἔλα νῦν μοι πεδόθεν·
 ς λέγε· τίνες Κύκνον, τίνες Ἑκτορα πέφνον,
 40 ζ καὶ στράταρχον Αἰθιώπων ἄφοβον 50
 η Μέμνονα χαλκοάραν; τίς ἄρ' ἐσλὸν Τήλεφον
 ι τρώσεν ἐφ' ὁρὶ Καΐκου παρ' ὄχθαις;
 Στρ. γ.
 ι τοῖσιν Αἰγιναν προφέρει στόμα πάτραν 55
 ι διαπρεπέα νᾶσον· τετείχισται δὲ πάλαι

34 ἀλλ' 'Yea, but' with more reason. This ἀλλ' is not correlative with μέν, v. 30, but extends the δέ clauses. Οἰνῶνα. Ancient name of Aegina, cf. N. 5. 16. μεγ. ὄργαι 'The active great-heartedness.' Lit. 'the great-hearted impulses.' Sc. γέρας ἔχουσι from the last verse.

35 τοὶ Demonstrative. σὺν Tmesis: cf. Eur. *Hel.* 106. The order suggests 'joined in wars in which the city of the Trojans was sacked.' Perhaps σὺν μάχαις is a condensed phrase for σύμμαχοι δυντες.

37 Cf. N. 4. 25, *Il.* 5. 638 ἀλλ' οἷόν τινα φασὶ βίην Ἑρακλεῖην | εἶναι, ἐμὸν πατέρα θρασυμέμνονα θυ-
 μολέοντα, | δὲ ποτε δεῦρ' ἐλθὼν ἔνεχ' Ἰππων Λαομέδοντος | ἐξ ὁρῆς σὺν νηυσὶ καὶ ἀνδράσι παυροτέροισιν | Ἰλίου ἐξαλάπαξε πόλιν, χήρωσε δ' ἀγυιάς. Laomedon withheld the horses he had promised Hērakles in return for his saving Hēsionē from the sea-monster of the Troad.

38 πεδόθεν Not ἐξ ἀρχῆς but *penitus*. 'Go on from this point categorically.' The adverb would

not suit the literal meaning of ἐλάν. Mezger is bold to render 'over the ground,' comparing *πε-
 δαιο διέσθαι*. The old Medicean ms. gives *παιδόθεν*. M. Schmidt proposes *σπιδόθεν*. Prof. Seymour ingeniously explains 'rise, O muse, from the ground to a more lofty height.'

39 Κύκνον Of the Troad, not the Kyknos slain by Hērakles. For the rhetorical interrogation cf. P. 4. 70.

43 'They (*i.e.* Achilles) whose mouth proclaims as their home the illustrious isle of Aegina.' For dative cf. N. 10. 29. It is to be taken both with στόμα and πάτραν. For the plural referring to one person cf. N. 1. 58, *Frag.* 53. 10, 11.

44 τετείχισται 'So long since hath a tower been built up with sublime merits for men to climb' (Böckh); cf. *Frag.* 197 *πότερον δίκᾳ τείχος ὕψιον, | ἢ σκολιαῖς ἀπάταις ἀναβαίνει | ἐπιχθόνιον γένος ἀνδρῶν* —and O. 8. 27, where Aegina is called *ξένοισ κίονα*, also N. 9. 47. The virtues of the worthies of Aegina are both a conspicuous

- 5 3 πύργος ὑψηλαῖς ἀρεταῖς ἀναβαίνειν.
 4 πολλὰ μὲν ἀρτιεπῆς
 5 γλῶσσά μοι τοξεύματ' ἔχει περὶ κείνων
 6 κελαδέειν· καὶ νῦν ἐν Ἀρει μαρτυρήσαι κεν πόλις
 Αἴαντος ὀρθωθείσα ναύταις 60
 Ἀντ. γ'.
- 1 ἐν πολυφθόρῳ Σαλαμῖς Διὸς δμβρῶ
 10 2 ἀναρίθμων ἀνδρῶν χαλαζάεντι φόνῳ.
 3 ἀλλ' ὅμως καύχημα κατὰβρεχε σιγᾷ· 65
 4 Ζεὺς τὰ τε καὶ τὰ νέμει,
 5 Ζεὺς ὁ πάντων κύριος. ἐν δ' ἐρατεινῷ
 6 μέλιτι καὶ τοιαῖδε τιμαὶ καλλίνικον χάρμ' ἀγαπάζοντι.
 μαρνάσθω τις ἔρδων 70

glory to the isle and an example by following which her sons may reach the height of renown.

46 μὲν For μὲν...ἀλλ' ὅμως, v. 51, cf. I. 3. 25, and note, O. and P. p. xxvii.

47 τοξεύματ' A similar metaphor follows the mention of Achilles' exploits, O. 2. 83, cf. O. 1. 112. Cf. Aesch. Suppl. 455 γλῶσσα τοξεύσασα μὴ τὰ καῖρια. κείνων Æginetans—a generalized reference to vv. 43, 44.

48 κελαδέειν For this infinitive and ἀναβαίνειν cf. Madv. § 148 b, rem. 3. mss. κελαδῆσαι, Bergk κελαρῶσαι. πόλις Αἴαντος Cf. N. 4. 48. ὀρθωθείσα A nautical metaphor 'righted by the mariners.' Mezger compares v. 44.

49 For Διὸς δμβρος cf. Il. 5. 91, Hes. W. and D. 488 Τῆμος Ζεὺς νοὶ τρίτῳ ἡματι, μηδ' ἀπολήγοι, 626. For the kind of metaphor N. 9. 38, and for χαλ. φον. (v. 50) cf. I. 6. 27 χάλασαν αἵματος. For order cf. I. 5. 18.

51 κατὰβρεχε 'Drown,' rather than 'moisten,' 'steep.' Cf. Frag. 225, μὴ σιγᾷ βρεχέσθω.

52 τὰ τε καὶ τὰ Cf. I. 3. 51, P. 7. 22. mss. τὰ δέ (and τὰδε) καὶ τὰ.

53 Cf. Frag. 118 θεὸς ὁ τὰ πάντα τεύχων. ἐν δ' ἐρατεινῷ | μέλιτι 'In the sphere of lovely honey (song, cf. O. 11. 98 μέλιτι | εὐάνορα πόλιν καταβρέχων, and κιννάμεν v. 25 supra), honors also such as this (i.e. victories in games) love a joyous song of victory.' For ἐν cf. O. and P. p. 37, N. 1. 34. Edd. generally join ἐν ἐρ. μέλ. with καλλίνικον χάρμα (for ἐν Mezger quotes v. 27, O. 5. 19, N. 11. 17, O. 1. 15, the last reference being apparently a slip). N. 11. 17 ἐν λόγοις αἰνεῖσθαι = 'to be praised in discussions.' In the other two cases, as in O. 7. 12, N. 3. 79 (which last is the closest parallel to the alleged construction), this use of ἐν occurs in connexion with musical instruments. Dissen says "χάρμα ἐν μέλιτι, h. e. μελιτῶν, cf. alia ap. Schaefer. ad Longum p. 404."

54 τοιαῖδε τιμαὶ Two Scholl. bear witness to a reading τοιαῖδε τιμᾶ, which Bergk adopts. ἔρδων Cf. N. 7. 11 note.

Ἔπ. γ'.

- 55 α ἀμφ' ἀέθλοισιν γενεὰν Κλεονίκου
 β ἐκμαθὼν· οὗτοι τετύφλωται μακρὸς
 γ μόχθος ἀνδρῶν· οὐδ' ὀπόσαι δαπάναι
 δ ἐλπιδων ἔκνισ' ὅπιν.
 ε αἰνέω καὶ Πυθέα ἐν γυιοδάμῃς

75

55 ἀμφ' Cf. N. 2. 17, 6. 14.
 Κλεονίκου Cf. N. 5. Introd.

56 ἐκμαθὼν We should say 'Let anyone learn well before he strives.' Cf. Thuk. 1. 20. 3 *τύραννον οὐτα ἀποθανεῖν*, Shilleto's note, and Dém. 530 *χορηγὸς ὦν ταῦτ' ἐπεπύκνυντο*. For *tis* (v. 54) Prof. Seymour wrongly compares I. 7. (8.) 1. *τετύφλωται* 'Hath sunk into obscurity,' cf. Simon. *Frag.* 4. 4, 5 *ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρὺς | οὐθ' ὁ πανδαμάτωρ ἀμανύρσει χρόνος*.

57 ἀνδρῶν 'Its men,' including Lampon with his sons; cf. I. 5. 73.

58 ἐλπίδων Genitive of cause, origin, after *δαπάναι*, as Aristarchos (so Schol.) explained it. *ἔκνισ'* mss. *ἐκνίξ'*, *ἐκνίξ'*. The Schol. says that Aristarchos (reading *ὀπί*) explained *ἔκνισα τῇ φωνῇ*. The reading *ὀπί* gives a much better sense. The frequentative aorist is appropriate to the recurring irritation of expenses. Render 'check by frequent chafing their regard' (for games or for deities as shown most conspicuously in devotion to games). The nom. to *ἔκνισ'* is the substantive clause *ὀπίσ. δαπ. ἐλπ.*

59 ἐν γυιοδάμῃς Generally taken, after Hermann, with *χερσί*, giving the most flagrant violation of usual order to be found in Pindar. The two old mss. give *Φυλακίδα (-αν)*. The Schol. took *γυιοδάμῃς* for *ἀθληταῖς* (so too Mommsen), a notion which may have led to the corruption of *πλαγαῖς* to *πλαγῶν* (mss.). The alteration *πλαγαῖς* is *Hartung's*. Render 'I declare in

praise of Pytheas too (as well as of Phylakidas) that Phylakidas kept on a straight course amid crushing blows, an antagonist skilled in fight by-reason-of-his-intelligence.' For *χερσί*='in boxing and wrestling' cf. P. 10. 23, v. 9 *supra*. I take this difficult and much-disputed passage to mean simply that Phylakidas never got 'wild' in his fighting, but in spite of 'punishment' persevered in his clever tactics—thanks in part at least to his elder brother Pytheas, who either trained him or practised with him. Those who follow Hermann put a comma after *χερσί* and take *δεξιὴν νόῳ ἀντίπαλον* together, but Mommsen (after the Schol.) puts commas before and after *χερσί δεξιὴν*, rendering "manibus habilem mente laud inductiorem." Most Edd. read v. 59 sq. d. κ. Π. ε. γ. | *Φυλακίδα πλαγῶν δ. εὐθυπορήσαι* "Phylacidae plagarum cursum recta praevisse" (Dissen). Bergk conjectures *ἐν* (sive *ἐς*) *γυιοδαμῶν Φυλακίδα πλαγῶν δρόμον εὐθυπορήσαι*. So Christ, except *τοῦ* for *ἐν*. These readings are open to the grave objection that *σε* ought to refer to *ἀντίπαλον* and to Phylakidas. Nothing but apparent necessity could reconcile Dissen and others to referring the last two verses of the ode to Pytheas. The old mss. seem to show that the scribes of Triclinius' mss. found both proper names in the accusative and altered the second to the dative, perhaps partly because my alteration of the first makes a

30 *f* Φυλακίδαν πλαγαῖς δρόμον εὐθυπορήσαι
g χερσὶ δεξιὸν νόφ ἀντίπαλον.
h λάμβανέ φοι στέφανον, φέρε δ' εὖμαλλον μίτραν,
i καὶ πτερόεντα νέον σύμπεμψον ὕμνον. 80

hiatus (but of an admissible kind, see O. and P. p. 43), and partly because an accusative after *αἰνέω* seems so natural. Of course *Πυθέα* is a *dat. commodi*.

62 The poet bids himself (cf. v. 24 *supra*) take a crown (in spirit) for Phylakidas and send therewith

a fresh ode. *μίτραν* Cf. N. 8. 15, O. 9. 84. The epithet means 'of fine wool.'

63 *πτερόεντα* Cf. P. 8. 34, I. 1. 64, 3. 27. Cf. Theognis 237 σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρονα πόντον | πωτήση καὶ γῆν πᾶσαν ἀειράμενος.

ISTHμία V. [VI.]

ON THE VICTORY OF PHYLAKIDAS OF AEGINA IN THE PANKRATION.

INTRODUCTION.

THIS ode is in honor of the same person as the preceding ode. It was probably composed soon after the Isthmian games immediately preceding the battle of Salamis, Ol. 74. 4, B.C. 480, certainly not later than this date. It is clear that it was composed pretty soon after Nem. 5. Prof. Jebb, *Journ. of Hellen. Stud.* June, 1882, p. 35, says: "In the fifth Isthmian ode, Pindar gives a most brilliant treatment to the initial episode of the very theme which occupied the east pediment of the temple at Aegina—Heracles coming to seek the aid of Telamon against Troy, when Telamon gave his guest 'a wine-cup rough with gold,' and Heracles prophesied the birth and prowess of Ajax. Here then is a case in which we can conceive that the poet's immediate theme may have occurred to his mind as he gazed on the sculptor's work in the splendid entablature of the temple; and we recall Pindar's own comparison of an opening song to the front of a stately building," O. 6. 3, 4. The ode was in all probability sung at a banquet in Lampon's house.

There are reminiscences of N. 5 and several recurrences. The exact responsions are—*Φυλακίδα* vv. 57, 7 (resolution does not occur in any other position),—*φθογγα* vv. 34, 9, *δ* vv. 41, 16.

The compounds which seem to have been coined for this ode are *χαλκοχέρμας*, *καρτεραίχμας*, *χαλκοδάμας* (-ντ-), *χρυσόπτεπλος*. The mode is Dorian; the metres are dactylo-epitritic.

The strophe consists of two antithetic mesodic periods, *vv.* 1—4 and *vv.* 5—9. The epode is unsymmetrical.

STROPHE.			EPODE.		
1.	— :	<i>B.A.' 5.</i>	1.	<i>B.A.' 5.</i>	
2.		<i>C. - ∪ ∪ - ∧ 4.2.</i>	2.	<i>B.A. 5.</i>	
3.		<i>C. - ∪ ∪ A.*B. 4.4.2.</i>	3.	<i>C.†A.' 7.</i>	
4.		<i>B.A.' 5.</i>	4.	<i>C.A.B. 9.</i>	
5.	— :	<i>C.'† 4.</i>	5.	<i>C.†A.' 7.</i>	
6.	:	<i>A.B. - ∪ ∪ - ∧ 5.2.</i>	6.	— : <i>B.A.B.' 7.</i>	
7.		<i>B.C.' 6.</i>	7.	<i>B.A.'B.'C' 11.</i>	
8.	— :	<i>B.A.B.' 2.5.</i>			
9.	— :	<i>C. 4.</i>			

ANALYSIS.

vv.

- 1—9. Comparison of this ode and Nem. 5 (composed for Phylakidas' elder brother) to the second and first libations at a banquet, and expression of hope that the third libation may be poured out to Olympian Zeus in honor of a victory gained by one of Lampon's family at Olympia.
- 10—13. For when a man (as is the case with Lampon) grudges no pains or expense in earning distinctions and the deity gives him renown, he has reached the utmost limits of prosperity.
- 14—16. Lampon prays that he may feel the satisfaction brought by such success before he is visited by death or old age.
- 16—18. May Klôthô attend to his entreaties.
- 19—21. The poet must laud the Aeakidae when visiting Aegina.
- 22, 23. Broad roads carry their fame all over the world.
- 24—35. All have heard of Pêleus, Aias, and Telamon, the companion of Hêrakles on his expedition against Troy and the Meropes of Kôs and Alkyoneus.

* Incisio after first foot.

† Incisio four times, caesura after the next syllable in the other verses.

‡ Incisio.

- 35—56. Hērakles, when he went to summon Telamon to this expedition, found him feasting; and, being invited to pour out the first libation, prayed for strength and courage for Telamon's son. He interprets the good omen sent in answer, the appearance of an eagle, and proposes the name Aias accordingly.
- 55—58. Pindar can now say no more about the Aeacid heroes, as he has to sing of the victorious brothers and their uncle.
- 58, 59. The ode shall proceed with Argive brevity.
- 60—66. Praise of the three victors just mentioned.
- 66—73. Praise of Lampon for hospitality, moderation, prudence of speech, and patient encouragement of athletes.
- 74, 75. The poet offers the family a draught from the fountain of Dirke which was raised by Mnēmosynē.

Στρ. α'.

- 1 Θάλλοντος ἀνδρῶν ὥς ὅτε συμποσίου
 2 δεύτερον κρατῆρα Μοισαίων μελέων
 3 κίρναμεν Λάμπωνος εὐάθλου γενεᾶς ὕπερ, ἐν Νεμέᾳ
 μὲν πρῶτον, ὦ Ζεῦ,
 4 τὴν ἄωτον δεξάμενοι στεφάνων,

1 **θάλλοντος** Cf. Hom. δαῖτα θάλειαν, *Il.* 7. 475; εἰλαπίνῃ τεθαλνίῃ, *Od.* 11. 415. ὥς ὅτε Cf. *O.* 6. 2.

2 **δεύτερον** For the three customary libations cf. Aesch. *Ag.* 245 [237 P. note], and the following Schol. on our passage, εὐχεται τὸν τρίτον τῶν ῥόδων κρατῆρα κερᾶσαι, νικήσαντος αὐτοῦ τὰ Ὀλύμπια· τὸν δὲ τρίτον κρατῆρα Διὸς Σωτήρος ἔλεγον, καθὰ καὶ Σοφοκλῆς ἐν *Ναυπλίῳ*· “Ζεὺς πανδύλυπε, καὶ Διὸς σωτήριον | σπονδὴ τρίτου κρατήρος.” τὸν μὲν γὰρ πρῶτον Διὸς Ὀλυμπίου ἐκίρνασαν, τὸν δὲ δεύτερον ἡρώων, τὸν δὲ τρίτον Διὸς Σωτήρος καθὰ καὶ *Αἰσχυλὸς* ἐν *Ἐπιγόνοις* “λοιβὰς Διὸς μὲν πρῶτον ὠραίον γάμου | Ἦρας τε.” εἴτα “τὴν δευτέραν γε κρᾶσιν ἡρώσιν νέμω.” εἴτα “τρίτον Διὸς Σωτήρος εὐκταίαν λίβαν.” Hence Aeschylus calls Ζεὺς “σωτὴρ τριτός” *Suppl.* 27, *Eum.* 759, 760.

Pindar's first bowl of song was N. 5. For the metaphor cf. *I.* 4. 25. **Μοισαίων** mss. *μοισίων*.

3 **Λάμπωνος** Cf. N. 5, *Intro.* μὲν Taken up by αὐτε v. 5, cf. *O.* and *P.* p. xxvii.

4 **τὴν** mss. give text. Many edd. *τὴν γ'.* The particle certainly emphasises the pronoun, for, having begun by winning in games sacred to Zeus, they may hope for the third victory under the auspices of Zeus of Olympia. But for the sense γ' is not really wanted, and though τὴν is short, *P.* 1. 29, N. 10. 30, the form *τεῖν* shows that it may be long. For this dat., and *δεσπότην* *Νηρείδεσσι* τε (*v.* 5), cf. *P.* 4. 21, *O.* 13. 29. **ἄωτον...στεφάνων** Cf. *O.* 5. 1, 9. 19. Here the expression is not quite superlative, ‘a choice crown.’

The strophe consists of two antithetic mesodic periods, *vv.* 1—4 and *vv.* 5—9. The epode is unsymmetrical.

STROPHE.				EPODE.	
1.	— :	<i>B.A.' 5.</i>		1.	<i>B.A.' 5.</i>
2.	<i>C.</i>	— ∪ ∪ — ^	4.2.	2.	<i>B.A. 5.</i>
3.	<i>C.</i>	— ∪ ∪ <i>A.*B.</i>	4.4.2.	3.	<i>C.‡A.' 7.</i>
4.	<i>B.A.' 5.</i>			4.	<i>C.A.B. 9.</i>
5.	— :	<i>C.'† 4.</i>		5.	<i>C.‡A.' 7.</i>
6.	:	<i>A.B.</i> — ∪ ∪ — ^	5.2.	6.	— : <i>B.A.B.' 7.</i>
7.	<i>B.C' 6.</i>			7.	<i>B.A.'B.'C' 11.</i>
8.	— :	<i>B.A.B.' 2.5.</i>			
9.	— :	<i>C. 4.</i>			

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* Incisio after first foot.

† Incisio four times, caesura after the next syllable in the other verses.

‡ Incisio.

7 ὁ Κλεονίκου παῖς· ἐγὼ δ' ὑψίθρονον
8 Κλωθὴ κασιγνήτας τε προσεννέπω ἐσπέσθαι κλυταῖς 25
9 ἀνδρὸς φίλου Μοίρας ἐφετμαῖς.

Ἐπ. α'.

α ὕμμε τ', ὦ χρυσάρματοι Αἰακίδαι,
20 β τέθμιόν μοι φαιμί σαφέστατον εἶναι
γ τάνδ' ἐπιστεῖχοντα νᾶσον ῥαινέμεν εὐλογίαις. 30
δ μυρίαὶ δ' ἔργων καλῶν τέτμνηθ' ἐκατόμπεδοι ἐν σχερῷ
κέλευθοι,
ε καὶ πέραν Νείλοιο παγᾶν καὶ δι' Ἵπερβορέους·

17 ἐσπέσθαι MSS. σπέσθαι. Edd. after Pauw the late Epic ἐσπεσθαι. Bacchylides' recently recovered odes present many words and forms of which we have had only late examples hitherto. My suggestion 'πισπέσθαι was due to careless disregard of the metre. κλυταῖς 'Loud,' cf. O. 14. 19, κλυτάν...ἀγγελίαν, and I. 6. 19.

18 ἀνδρὸς Lampon. Μοίρας For position cf. Σαλαμίς, I. 4. 49. ἐφετμαῖς Here 'entreaties,' 'urgent prayers,' cf. II. 1. 495 Θέτις δ' οὐ λήθεται ἐφετμένων | παιδὸς ἐοῦ. The word usually means the 'behests' of a superior.

19 ὕμμε Acc. after ῥαινέμεν. τ' For καὶ or δέ cf. Soph. *Ajax* 1182 ὕμεις τε and Jebb's note. The poet lays an injunction on the Μοῖραι and then virtually lays an injunction on himself, so that the continuity admits of τε. Moreover there is a continuity of idea between ἀνδρὸς φίλου and the Aeacid heroes.

χρυσάρμ. Cf. Bacchylides, celebrating Pytheas' Nemean victory, 13. 161, ἀ χρυσάρματος | σεμνὰ μεγάθυμος Ἀθῶνα (perhaps earlier than I. 5). But Bacchylides may be mischievously applying to Aegina Pindar's epithet of Thēba and *Thebes*.

20 τέθμιον 'A most clear prescription,' 'most clearly prescribed.' Cf. O. 7. 88, 13. 29, N. 4. 33, 10. 33.

21 τάνδ' For this pronoun not implying the poet's presence cf. P. 9. 91, O. 8. 25; but here the whole tone of the ode suggests that the poet was present. ἐπιστεῖχοντα For the change of case from the dat. μοι cf. O. 1. 10, I. 1. 46. ῥαινέμεν For metaphor cf. νν. 8, 9 *supra*, I. 3. 90, O. 11. 97 κλυτὸν ἔθνος | Δοκρῶν ἀμφέπεσον μέλιτι | εὐάνορα πῶλιν καταβρέχων, N. 1. 13.

22 μυρία...κελ. Cf. I. 3. 19. τέτμνηθ' Much of the ancient Greek road-making consisted in cutting rock. For metaphor cf. O. 6. 73. Cf. Bacchyl. 10. 37 ματεύει | δ' ἄλλ[ος ἀλλοί]αν κέλευθον, | ἂν τις εὖ τάμν[ων ἀριγνώτοιο δόξας] | τεύξεται. But the restoration of the participle is doubtful; στελεχων is as likely as τάμνων. Cf. I. 2. 33, N. 7. 50, 51, and especially N. 6. 47. ἐκατόμπτ. ἐν σχερῷ A hundred feet broad continuously. ἐν σχερῷ Cf. N. 1. 69.

23 Cf. I. 2. 41. This is a stronger expression, meaning beyond the furthest regions known (by name) to the Greek, south and north. The slaughter of Memnon

ῥ οὐδ' ἔστιν οὕτω βάρβαρος οὔτε παλίγγλωστος πόλις, 35
 25 ῥ ἄτις οὐ Πηλέος ἀτρε κλέος ἥρωος, εὐδαίμονος γαμβροῦ
 θεῶν,

Στρ. β'.

1 οὐδ' ἄτις Αἴαντος Τελαμωνιάδα
 2 καὶ πατρός· τὸν χαλκοχάρμαν ἐς πόλεμον
 3 ἄγε σὺν Τιρυνθίοισι πρόφρονα σύμμαχον ἐς Τροίαν,
 ἥρῳσι μόχθον, 40
 4 Λαομεδοντεῖαν ὑπὲρ ἀμπλακιᾶν
 30 5 ἐν ναυσὶν Ἀλκμήνας τέκος.
 6 εἶλε δὲ Περγαμίαν, πέφνεν δὲ σὺν κείνῳ Μερόπων 45
 7 ἔθνεα, καὶ τὸν βουβόταν οὔρεϊ ρίσον
 8 Φλέγραισιν εὐρών Ἀλκυονῇ σφετέρᾳς οὐ φείσατο
 9 χερσὶν βαρυφθόγοιο νευρᾶς 50
 'Αντ. β'.

35 1 'Ηρακλῆς. ἀλλ' Αἰακίδαν καλέων

by Pélleides spread the fame of Pélus to the south, perhaps there was a legend that Telamon was with Hērakles on one or both of his journeys to the Hyperboreans (cf. O. 3. 13—34). But the expression does not require this particular interpretation, cf. I. 3. 55.

24 παλίγγλωστος Schol. ἀλόκοτος.

25 ἀτα mss. ἀτρε. Schol. Vet. κατακούει. Note the resolved dactyl -eos ἀτ. γαμβροῦ Cf. N. 5. 37.

26 ἄτις Sc. οὐκ ἀτρε.

27 τὸν I.e. Τελαμῶνα. χαλκοχάρμαν As Telamon was ὀπλίτης this epithet may be in apposition with τὸν, not in agreement with πόλεμον.

28 Τροίαν mss. τροίαν. The phrase ἥρῳσι μόχθον (in apposition with Τροίαν) refers to both Trojan wars. μόχθον Cf. I. 7. 11.

29 mss. give -τίαν, -κίαν. Kayser gives the text after the Schol.

30 For the late position of the subject cf. vv. 35, 40 *infra*, O. 11. 30, 34, O. and P. p. xxv.

31 Περγαμίαν Sc. γῆν. Cf. Eur. Phoen. 571 φέρ' ἣν ἔλθῃ γῆν τῇνδ'...τροπαία πῶς ἀναστήσεις Διῖ; 573 ἔλῳν πάτραν. κείνῳ Τελαμῶνι. For theme cf. N. 4. 25—30. Μερόπων Men of Kos. As Hērakles was worshipped at Kos as Alexis (Mezger), the Meropes whom he conquered may have been Egyptian or Carian or Phoenician oppressors of Greek inhabitants.

32 βουβόταν So called because he had 'lifted' the cattle of Hēlios from Erythia. For the epithets with and without the article cf. O. and P. p. xxv. For the simile cf. II. 13. 754 ὠρμήθη δρεῖ νιφόντι εἰκῶς (of Hektor).

33 Φλέγραισιν In Thrace, cf. N. 1. 67. σφετέρᾳς I.g. ἑās, see L. and S.

35 καλέων Is this future?

- 2 ἐς πλόον τοῦτον κύρησεν δαινυμένων.
 3 τὸν μὲν ἐν ῥίνῳ λέοντος στάντα κελήσατο νεκταραίς
 σπονδαῖσιν ἄρξαι 55
 4 καρτεραίχμαν Ἀμφιτρυωνιάδαν,
 5 ἄνδωκε δ' αὐτῷ φέρτατος
 40 6 οἰνοδόκον φιάλαν χρυσῷ πεφρικυῖαν Τελαμών,
 7 ὁ δ' ἀνατείναις οὐρανῷ χεῖρας ἀμάχους 60
 8 αὐδασε τοιοῦτον ῥέπος· Εἴ ποτ' ἐμᾶν, ὦ Ζεῦ πάτερ,
 9 θυμῷ θέλων ἀρᾶν ἄκουσας,
 Ἐπ. β'.
 α νῦν σε, νῦν εὐχαῖς ὑπὸ θεσπεσίαις
 45 β λίσσομαι παῖδα θρασὺν ἐξ Ἐριβοίας 65
 γ ἀνδρὶ τῷδε, Ξεῖνι, ἄμαρ μοιρίδιον τελέσαι·

36 ἐς πλόον To the above-mentioned voyage. The old Vatican ms. reads ἐς πλόον κήρυσε δαινυμένων, leaving a lacuna of a spondee's length before the last word; Triclinian mss ἐς πλόον κύρησε πάντων δαινυμένων. Mommsen from Schol. ἐ. π. τοῦτον κύρησεν δαινύμενον. Pauw ἐ. π. κήρυξεν ἀστών δαινυμένων. From the Schol. I get ἐ. π. τοῦτον κύρησεν δαινυμένου. The τοῦτον is natural as the account goes back to the beginning of the story of the Trojan expedition.

37 ἄρξαι Mezger compares for the construction with dat. N. 2. 25, where ἀδυμελεῖ φωνῇ is most likely, as I explain, dative of manner. The Schol. says that this scene is ἐκ τῶν μεγάλων Ἱοίων (see L. and S. *hōiōs*, II.).

39, 40 φέρτατος ... Τελαμών For order cf. O. and P. p. xxv. πεφρικυῖαν 'Embossed,' 'rough,' cf. Verg. *Aen.* 12. 87 *auro squalentem alboque orichalco...loricam*, 9. 263 *aspera signis pocula*. According to a Schol. Aristarchos said the metaphor was from a boar,

φρίξας εὖ λοφίην (*Od.* 19. 446).

41 οὐρανῷ Dat. *termini*. Cf. O. and P. p. xxvi.

42 τοιοῦτον mss., old τοιοῦτόν τι, new τοιοῦτόν τ'. Even without a following *f*—*on* can be long, cf. P. 9. 114, N. 1. 51, 69, 6. 60.

43 θέλων Cf. O. 2. 97, P. 2. 69 (mss. θέλων, some edd. ἐκόν), 10. 5, N. 10. 84 note.

44 ὑπὸ For the unusual use of the preposition='by means of' cf. O. 5. 6.

45 Ἐριβ. Cf. Soph. *Ajax* 569, Bacchyl. 13. 69, N. 7. 84.

46 Old Vat. ms. ἀνδρὶ τοῖδε ξείνον ἀμόν, μ. τ. Old Medicean ms. ἀνδρὶ τόνδε κείνον ἀμόν μ. τ. Triclinian mss. ἀνδρὶ τῷ δε, ξείνον ἀμόν μ. τ. Hermann and Böckh follow these last mss. except in reading τῷδε for τῷ δε, interpreting 'a son to make my friend perfectly happy.' For ξ. δ. Rauchenstein would read ξεινοσίμω, Schnitzer ξείνόν μου, Bergk ἄνδρα τόνδε ξείνον ἀμόν μ. τ. and also ἀνδρὶ τῷδε ξυνόδαμον, a monstrosity suggested by the absolutely irrelevant ὁμόδαμον, O. 9. 44. I propose the text or κείνον ἄμαρ

α τὸν μὲν ἄρρηκτον φυάν, ὥσπερ τόδε δέρμα με νῦν
περιπλανᾶται
ε θηρός, ὃν πάμπρωτον ἀέθλων κτεῖνά ποτ' ἐν Νεμέᾳ· 70
ς θυμὸς δ' ἐπέσθω. ταῦτ' ἄρα φοι φαμένῳ πέμψεν θεὸς
10 ρ ἀρχὸν οἰωνῶν μέγαν αἰετόν· ἀδεία δ' ἔνδον νιν ἔκνιξεν
χάρις,

Στρ. γ'.

1 εἰπὲν τε φωνήσαις ἄτε μάντις ἀνὴρ· 75
2 Ἔσσεταί τοι παῖς, ὃν αἰτεῖς, ὦ Τελαμών·
3 καὶ νιν ὄρνιχος φανέντος κέκλετ' ἐπώνυμον εὐρυβίαν
Αἴαντα, λαῶν
4 ἐν πόνοις ἔκπαγλον Ἐνυαλίου. 80
15 5 ὥς ἄρα φειπὼν αὐτίκα
6 ἔζετ'. ἐμοὶ δὲ μακρὸν πάσας ἀναγῆσασθ' ἀρετάς·

μοῖριδιον, comparing P. 4. 255 καὶ ἐν ἀλλοδαπαῖς | σπέρμ' ἀρούραις του-τάκις ὑμετέρας ἀκτίνος ὀλβου δέξατο μοῖριδιον | ἄμαρ ἡ νύκτες. Cf. also μόρσιμος αἰὼν, of Erapchos' birth, Aesch. Suppl. 47. My proposed temporal acc. ἄμαρ is amply justified by τὴν αὐτίχ' ἡμέραν Soph. Oed. Col. 433, see Jebb on Oed. R. 1138. Note that τελέσαι is to be referred to Ζεὺς τέλειος, who was usually invoked before the first libation, a similar use being found in Eur. Bacch. 100 ἔτεκεν δ' ἀνίκα Μοῖραι τέλεσαν ταυρόκερων θεόν.

47 τὸν μὲν 'To make him.' Zeugma with τελέσαι. The participle μὲν is to be taken with φυάν, correlative with θυμὸς δέ, v. 49, cf. N. 9. 39. ἄρρηκτον 'Stout,' 'stalwart,' not 'invulnerable.' Pindar seems to have told elsewhere of Aias having been wrapped up in Hērakles' lion's skin and thereby rendered invulnerable, cf. Schol. Arg. ad Soph. Aí. φυάν For the meaning 'physique' cf. I. 6. 22, cf. also φύσιν, N. 6. 5, I. 3. 67.

ὥσπερ For the compendious construction cf. N. 9. 41.

48 πάμπρωτον ἀέθλων Cf. Bacchyl. 9. 7 ff. μελοδακταν | θρέψεν ἄ λευκώλενος | Ἦρα περικλειτῶν ἀέθλων | πρῶτον Ἡρακλεῖ βαρύφθογον λέοντα. Accusative of general agreement. Cf. O. 2. 4.

49 θυμὸς δ' ἐπίσθω 'And let his spirit correspond.' Cf. O. 2. 22. So Don. Others, 'let the spirit (of a lion) accompany (the lion's strength).' φαμένῳ Cf. N. 9. 43 φάσομαι.

50 Observe the expressive sounds of this line. ἔκνιξεν 'Thrilled him.'

53 'And Zeus calls (idiomatic aorist) him, by a name commemorative of the appearance of the bird, mighty Aias.' Apollodōros gives the same derivation. In Soph. Aí. 430—432 we have, as Prof. Jebb rightly says, a pun, not an etymology.

56 μακρὸν Cf. N. 10. 4, 19. ἀρετάς Instances of the worth of the folk of Aegina. This verse refers back to v. 22.

7 Φυλακίδα γὰρ ἦλθον, ᾧ Μοῖσα, ταμίας
8 Πυθέα τε κώμων Εὐθυμένει τε· τὸν Ἀργείων τρόπον 85
9 εἰρήσεται πα κ' ἐν βραχίστοις.

Ἄντ. γ'.

60 1 ἄραντο γὰρ νίκας ἀπὸ παγκρατίου,
2 τρεῖς ἀπ' Ἴσθμου, τὰς δ' ἀπ' εὐφύλλου Νεμέας,
3 ἀγλαοὶ παῖδες τε καὶ μάτρως. ἀνὰ δ' ἄγαγον ἐς φάος
οἶαν μοῖραν ὕμνων· 90

4 τὰν Ψαλυχιδᾶν δὲ πάτρην Χαρίτων
5 ἄρδοντι καλλίστα δρόσῳ,
65 6 τὸν τε Θεμιστίου ὀρθώσαντες οἶκον τάνδε πόλιν 95
7 θεοφιλῇ ναίοισι. Λάμπων δὲ μελέταν
8 ἔργοις ὀπάζων Ἡσιόδου μάλα τιμᾷ τοῦτ' ἔπος,
9 υἱοῖσί τε φράζων παραινεῖ, 100

Ἐπ. γ'.

α ξυνὸν ἄστει κόσμον ἐφ' προσάγων.

70 β καὶ ξένων εὐεργεσίαις ἀγαπᾶται,
γ μέτρα μὲν γνώμα διώκων, μέτρα δὲ καὶ κατέχων·

58 For these names cf. N. 5, *Introd.* τὸν Ἀργείων τρόπον Cf. Aesch. *Suppl.* 200, 273 μακράν γε μὲν δὴ ῥῆσιν οὐ στέργει πόλις. Soph. *Frag.* 411 μῦθος γὰρ Ἀργολιστὶ συντέμνειν βραχύς. Dorians of Argolis had colonised Aegina.

59 κ' For κε (ἄν) with the future cf. N. 7. 68. The mss. πα κ' and που κ- suggest πᾶν and πόλλ' as old variants.

61 τὰς δ' Cf. O. 12. 6 πόλλ' ἄνω, τὰ δὲ αὐτῶ, N. 9. 43. Bergk is wrong in limiting the victories to three and putting a comma after τρεῖς, for N. 5. 44 and I. 4. 18 give each of the trio a Nemean victory, so that τὰς δ' means 'and other three.' A schol. on N. 5 ascribes the third Isthmian victory to Euthymenes, the two others belonging to Phylakidas.

62 Cf. I. 3. 39—42. οἶαν Exclamatory, cf. O. 9. 89, 93.

63 Ψαλ. mss. Ψαλυχιδᾶν, but the metre does not admit a resolved long syllable at the end of an epitrite.

64 For metaphor cf. N. 8. 40.

65 ὀρθώσαντες Cf. P. 4. 60, I. 1. 46.

67 Hés. *W. and D.* 411 οὐ γὰρ ἐτωσιεργὸς ἀνὴρ πῖμπλησι καλὴν, | οὐδ' ἀναβαλλόμενος μελέτη δέ τε ἔργον ὀφέλλει. Pindar of course means athletic exercises by ἔργοις.

69 ξυνόν Cf. O. 7. 21, 11. 11.

70 εὐεργεσίαις Dat. of cause. Cf. O. 9. 83, I. 6. 15.

71 For the repetition of a word with μέν...δέ cf. I. 3. 8. For sentiment cf. Hés. *W. and D.* 694 μέτρα φυλάσσεσθαι· καιρὸς δ' ἐπὶ πᾶσιν ἀριστος.

α γλῶσσα δ' οὐκ ἔξω φρενῶν· φαίης κέ νιν ἀνδράσιν
ἀεθληταῖσιν ἔμμεν 105

ε Ναξίαν πέτραις ἐν ἄλλαις χαλκοδάμαντ' ἀκόναν.

ζ πίσω σφε Δίρκας ἀγνὸν ὕδωρ, τὸ βαθύζωνοι κόραι

75 η χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ' εὐτειχέσιν
Κάδμου πύλαις. 110

72 οὐκ ἔξω φρενῶν 'Does not go beyond the bounds of wisdom.' Schol. οὐ προπετῶς φθέγγεται. Mezger, 'does not say one thing and mean another.' φαίης, κ.τ.λ. mss. φαίης κέ νιν ἀνδρ' (ἀνδρα) ἐν ἀθληταῖσιν. Heyne, Hermann, Böckh, φ. κ. ν. ἀνδράσιν ἀθ. Mommsen, φ. κ. Μένανδρον ἐν ἀεθλ., after the Triclinian gloss, τὸν ἀλείπτῃν Μένανδρον εἶναι ἔξοχον, which is a wrong interpretation drawn from N. 5. 48. Bergk gives the text. So the Schol. εἴποι δ' ἄν τις αὐτὸν τὸν Λάμπωνα, εἶναι τοιοῦτον ἄνδρα ἐν τοῖς ἀθληταῖς, οἷαν, κ.τ.λ. The Schol., however, needlessly regards Lampon as a trainer.

73 Ναξίαν The Schol. says that the best whetstones were those of Naxos in Crêtê. χαλκοδάμαντ'

For this termination in the feminine gender cf. ἀνδροδάμαντ' 'Εριφύλαν N. 9. 16, ποταμίη 'Ακράγαντι P. 6. 6.

74 πίσω I will offer them as my ξελιον a draught. For the future referring to the time of recitation cf. O. 11. 79, 84, P. 9. 89. The causal forms πίσω, ἐπέτισε (Frag. 88) are referred to the late τιπίσκω by lexicographers. For the double accusative cf. πορίζω. σφε The Psalychidae. Pindar's house was near the fountain of Dirke.

75 χρυσοπέπλου Our phrase 'golden memories' recommends this epithet to us, but very likely it recalled some celebrated picture or piece of sculpture in Pindar's time. εὐτειχέσιν 'Of the well-built walls.'

ISTHMIA VI. [VII.]

ON THE VICTORY OF STREPSIADAS OF THEBES IN THE PANKRATION.

INTRODUCTION.

STREPSIADAS, a Theban, nephew of Strepsiadidas son of Diodotos, probably gained the victory celebrated in this ode at the Isthmian festival of O. 81. 2, April, B.C. 456, soon after the disastrous defeat of the Thebans by the Athenians at Oenophyta, which threw the government of Thebes into the hands of the democratic party. In this battle Strepsiadidas the elder, maternal uncle of the victor, had fallen (*vv.* 24—36).

Mezger's theory that the ode was written between the victory of Tanagra and the defeat of Oenophyta is preposterous. Never before or since was a patriot who died in the arms of victory so cheated of his dues, as the senior Strepsiadidas would have been, if this theory could hold. And fancy a poet saying of his country shortly after a great national victory *παλαιὰ εὐδαι χάρις, ἀμνήμενες δὲ βροτοί*, *vv.* 16 f. No! the Isthmian victory of a Theban gives the Theban poet courage to rise *de profundis* and recall the ancient glories of his country which had been obscured by defeat.

The divisions of the ode fall after *v.* 22 and in *v.* 39.

There is an exact responsion *εὐανθέα vv.* 51, 34, cf. *v.* 24 and *ἐξικέσθαι* occurs *vv.* 19, 44.

The compounds which seem to be coined for this ode are *εὐρυχαίρας*, *ἰππομήγυς*, *ἀκαμαντολόγχα*s.

The mode is Lydo-Aeolian; the metre is logaoedic. The strophe containing two inverted periods, *vv.* 1—4, consisting of first glyconics and choreic tripodies, 4.4.3.3.4.4 and *v.* 5, with mesode and epode,

=3.4.3.3. The epode also presents two periods; *vv.* 1, 2 palinodic, *vv.* 3—7 unsymmetrical or antithetic with mesode and epode. There are six instances of the form of the second Pherecratic while verses 3 and 6 are first Pherecratics.

STROPHE.

1. $\omega : \sim \cup | - \cup | - \sim | - >]$ 1st Glyc.
2. $\cup : \sim \cup | - \cup | - \cup | - \cup || \cup | - \cup | - \wedge]$
1st Glyc. + 3 chor.
3. $\cup | - \cup | - \cup || \sim \cup | - \cup | \cup | - \wedge]$
3 chor. + 1st Glyc.
4. $> : \sim \cup | - \cup | - \cup | - >]$ 1st Glyc.
5. $- > | \sim \cup | - \cup || - > | \sim \cup | - \cup | - > || - \cup |$
 $\sim \cup | - > || - \cup | - \cup | - \wedge]$

EPODE.

1. $- \cup | \sim \cup | - \cup || - \cup | - \cup | - \wedge]$ 2nd Pher. + 3 chor.
2. $\cup | \sim \cup | - \cup || \cup | \sim \cup | - >]$ 2nd Pher. + 2nd Pher.
3. $> : \sim \cup | - \cup | - \wedge]$ 1st Pher.
4. $\omega : \sim \cup | - \cup | - \cup | - >]$ 1st Glyc.
5. $- \cup | \sim \cup | - \cup || - \cup | \sim \cup | - \cup | - \wedge]$
2nd Pher. + 2nd Glyc.
6. $\sim \cup | - > | - \wedge]$ 1st Pher.
7. $\cup | \sim \cup | \cup || \sim | \sim \cup | - \wedge]$ 2nd Pher. + 2nd Pher.

ANALYSIS.

vv.

- 1—15. Thêbâ is asked in which of the ancient glories of Thebes she feels most delight.
- 16—21. But as men forget what is not immortalized in verse, the poet bids the chorus celebrate in song Strepsiadas.
- 21—23. For he has won the prize in the pankration at Isthmos, and is richly endowed by nature and made illustrious by minstrelsy,
- 24—36. And has given delight to his namesake and maternal uncle, who had recently died fighting like a hero for his country.

- 37—39. The poet was bitterly grieved at the defeat and the deaths of his countrymen, but now Poseidon offers him calm after the storm.
- 39—42. A prayer that divine envy may not disturb his tranquil enjoyment of whatever pleasure presents itself as he awaits age and death.
- 42, 43. For all must die alike, but are unequal in fortune.
- 43—47. If a mortal be ambitious, he is too puny to mount to Olympus.
- 47, 48. Sweets unjustly enjoyed are in the issue most bitter.
- 49—51. Invocation to Apollo to grant Strepsiadæ victory at the Pythian games.

Στρ. α'.

- 1 Τίνι τῶν πάρος, ὦ μάκαιρα Θήβα,
 2 καλῶν ἐπιχωρίων μάλιστα θυμὸν τεδόν
 3 εὐφραναι; ἦ ῥα χαλκοκρότου πάρεδρον
 4 Δαμάτερος ἀνίκ' εὐρυχαίταν
 5 ἄντειλας Διόνυσον, ἣ χρυσῷ μεσονύκτιον νύφοντα
 δεξαμένα τὸν φέρτατον θεῶν,

5
Ἀντ. α'.

- 1 ὅπότε Ἀμφιτρύωνος ἐν θυρέτροις

2 καλῶν ἐπιχωρίων 'Local glories'; the phrase is used in a rather different sense P. 5. 108.

3 ἦ ῥα Cf. P. 9. 37, 11. 38. χαλκοκρότου An epithet of Rhea transferred to Demêtêr, 'worshipped with clash of bronze,' i.e. of cymbals or ἡχεία. πάρεδρον The connexion between Dionysos and Demêtêr, wine and corn, is natural: Ter. Eun. 4. 5. 6 sine Cerere et Libero friget Venus. They are represented together on several antique gems. Mariette, *Traité des pierres gravées*, 2. p. 1, Pl. 32.

5 χρυσῷ...νύφοντα 'Snowing gold at midnight.' For the dative cf. I. 4. 50, Nikophon (Athênæos

6. 269 π), νιφέτω μὲν ἀλφίτοις | ψα-
 καζέτω δ' ἄρτοιςιν, ὑέτω δ' ἔτνει.
 For the adverbial use of adjective cf. O. 14. 11, 13. 17. L. and S., regardless of order, joins μεσ. δεξα-
 μένα, but as the legends of Zeus and showers of gold at Argos and Rhodes (O. 7. 34, Philostr. *Imag.* 2. 27 'Ροδίοις δὲ λέγεται χρυσὸς ἐξ οὐ-
 ρανοῦ βεῦσαι καὶ διαπλῆσαι σφῶν τὰς οἰκίας καὶ στενωποὺς νεφέλην ἐς αὐ-
 τοὺς ῥήξαντος τοῦ Διὸς) very likely rested at least partly on a shower of meteors, μεσονύκτιον is quite appropriately attached to νύφοντα. It seems as if one of these stories attached to πολύχρυσοι, ἀγγααὶ Θῆ-
 βαί.

- 2 σταθείς ἄλοχον μετῆλθεν Ἡρακλείους γοναῖς; 10
 3 ἢ ὅτ' ἀμφὶ Τειρεσία πυκιναῖσι βουλαῖς;
 4 ἢ ὅτ' ἀμφ' Ἰόλαον ἱππόμητιν;
 10 5 ἢ Σπαρτῶν ἀκαμαντολογχᾶν; ἢ ὅτε καρτερᾶς Ἀδραστον
 ἐξ ἀλαλᾶς ἀμπέμψας ὀρφανὸν 15
 Ἐπ. α'.

- a μυρίων ἐτάρων ἐς Ἄργος ἵππιον;
 b ἢ Δωρίδ' ἀποικίαν οὐνεκεν ὀρθῷ
 c ἔστασας ἐπὶ σφυρῷ
 d Λακεδαιμονίων, ἔλον δ' Ἀμύκλας 20
 15 e Αἰγείδαι σέθεν ἔκγονοι, μαντεύμασι Πυθίοις;
 f ἀλλὰ παλαιὰ γὰρ
 g εὔδει χάρις, ἀμνάμονες δὲ βροτοί,
 Στρ. β'.
 ι ὅ τι μὴ σοφίας ἄωτον ἄκρον 25

7 γοναῖς Cf. N. 10. 17. Dative of purpose; Schol. Vet. ἐπὶ ταῖς Ἡ. γ. Cf. Isth. 7. 27. Dissen compares however N. 10. 69 ἐφορμαθεῖς...ἀκοντι θαῶ.

8 Edd., after Heyne, needlessly read *πυκναῖς Τειρεσίαο*, but by taking *ι* as *γ* (the accent going back in pronunciation to the preceding syllable) we can keep to the mss. In this line and the next ἢ ὅτ' scans as one long syllable; Mommsen reads *ῆ* for *ἦ* in both places. For ἀμφὶ βουλαῖς, ἀμφ' Ἰόλαον, 'concerning,' after εἰφρανας θυμὸν τεόν mentally supplied from above, cf. O. and P. p. xxvi. The construction of ἀμφὶ with two different cases but the same sense in consecutive lines is remarkable.

10 Σπαρτῶν The warriors who sprung from the *sown* teeth of the dragon slain by Kadmos. The five survivors of their internecine fight (Ov. Met. 3. 126) helped Kadmos to found Thebes and founded five Theban families. The gen. is causal, cf. Madv. § 61 b, rem. 1.

ἀλαλᾶς Cf. N. 3. 60.

12 For the theme cf. P. 5. 64—76. For the order Δωρίδ' ἀποικίαν...Λακεδαιμονίων cf. I. 3. 36, P. 4. 214—216.

12, 13 ὀρθῷ...ἐπὶ σφυρῷ Cf. Hor. Epp. 2. 1. 176 *securus cadat an recto stet fabula talo*, where Orelli quotes Pers. 5. 104 *recto vivere talo*, Eur. Hel. 1449 ὀρθῷ βῆναι ποδί. Cf. also Ol. 13. 72 ἀνὰ δ' ἔπαλτ' ὀρθῷ ποδί. Kallim. in Dian. 128 τῶν δ' οὐδὲν ἐπὶ σφυρὸν ὀρθὸν ἀνέστη.

15 μαντεύμασι Causal dative, cf. I. 5. 70.

16 ἀλλὰ...γάρ 'But, since...' κῶμας' ἔπειτεν, 'then, this being the case, celebrate,' &c. The ἀλλὰ dismisses the topic of the ancient glories of Thebes somewhat sadly, still they are not dead but only asleep, cf. I. 3. 41.

17 ἀμνάμονες A hit at the Lacedaemonians for not helping Thebes before Oenophyta.

18 σοφίας 'Poetry.' ἄωτον Cf. I. 1. 51.

- 1 κλυταῖς ἐπέων ῥοαῖσιν ἐξίκηται ζυγόν,
 20 2 κώμαζ' ἔπειτεν ἀδυμελεῖ σὺν ὕμνῳ
 4 καὶ Στρεψιάδα· φέρει γὰρ Ἴσθμοι
 5 νίκαν παγκρατίου· σθένει τ' ἔκπαγλος ἰδεῖν τε μορφάεις,
 ἄγει τ' ἀρετὰν οὐκ αἰσχίον φυᾶς. 30
 Ἄντ. β'.
 1 φλέγεται δὲ ριοπλόκοισι Μοίσαις,
 2 μάτρῳ θ' ὁμωνύμῳ δέδωκε κοινὸν θάλος,
 25 3 χάλκασπις φ' πότμον μὲν Ἄρης ἔμιξεν, 35
 4 τιμὰ δ' ἀγαθοῖσιν ἀντίκειται.
 5 ἴστω γὰρ σαφές, ὅστις ἐν ταῦτα νεφέλῃ χάλαζαν
 αἵματος πρὸ φίλας πάτρας ἀμύνεται, 40
 Ἐπ. β'.
 α λουγὸν *ἀμύνων* ἐναντίῳ στρατῷ,

19 κλυταῖς 'Sounding'? Cf. O. 14. 19, I. 5. 17. ῥοαῖσιν Dat. of means with ἐξίκηται, of remote object with ζυγόν. ζυγόν Cf. I. 3. 3. The metaphor is here of a tree planted by the water side, only slightly different from that of N. 8. 40. Edd. placed a full stop after this word.

20 κώμαζ' 'Revel in the kōmos.'

21 Στρεψιάδα Dat. commodi, cf. N. 2. 24. φέρει 'He is winner of,' cf. N. 3. 18.

22 νίκαν παγκρατίου Cf. I. 4. 19 ἀρετὰ ... παγκρατίου. σθένει, κ.τ.λ. Cf. N. 3. 19, O. 8. 19, 9. 94 for sentiment; also I. 5. 47—49. ἄγει ἀρετάν 'He holds virtue to be as fair a possession as fair physique' (I. 5. 47). For ἄγει cf. Soph. Antig. 34 τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν. Dissen renders ἄγει 'habet'...veluti merces, opes, Od. 1. 184. αἰσχίον Predicative, as is usual with this construction. For such an accusative, cf. Madv. § 1 b, rem. 3, χρησιμώτερον

νομίζουσι χρήματα ἢ ἀδελφούς (Xen. Memor. II. 3. 1). Dissen does not take the neuter adjective as predicative, though Matthiae, to whom he refers, gives no parallel case. Mommsen reads αἰσχίω.

23 φλέγεται Cf. O. 9. 22, I. 3. 61. δέ 'Accordingly,' cf. I. 3. 90. ριοπλόκ. Text, mss. δ' ἱοπλόκοις against scansion, Mommsen. Cf. O. 6. 30, where mss. give παῖδ' ἱοπλόκαμον, Bergk, rightly παῖδα ἱοπλόκων.

24 κοινόν Cf. P. 5. 96, 6. 15. 'Of interest to him.' θάλος 'Wreath,' but used with reference to vv. 18, 19.

25 An inversion of the use of μέσσω found O. 1. 22.

26 ἀντίκειται 'Is the meed' in return for their life.

27 For metaphor cf. I. 4. 49, Simon. Frag. 89. 106. For ἴστω... αὔξων cf. O. 6. 8, N. 9. 45.

28 ἀμύν. Thiersch ἀντα φέρων. Mr Bury proposes ἀντα τρέπων, comparing N. 9. 37, 38, Bergk ἀντιφέρων.

- ^b ἀστῶν γενεᾷ μέγιστον κλέος αὔξων
 30 ^c ζῶων τ' ἀπὸ καὶ θανῶν.
^d τὸν δέ, Διοδότοιο παῖ, μαχατὰν
^e αἰνέων Μελέαγρον, αἰνέων δὲ καὶ Ἑκτορα 45
^f Ἀμφιάρηόν τε,
^g εὐανθέ' ἀπέπνευσας ἀλικίαν
Στρ. γ'.
 35 ¹ προμάχων ἂν' ὄμιλον, ἔνθ' ἄριστοι 50
² ἔσχον πολέμοιο νεῖκος ἐσχάταις ἐλπίσιν.
³ ἔτλαν δὲ πένθος οὐ φατόν· ἀλλὰ νῦν μοι
⁴ Γαιάοχος εὐδῖαν ὄπασσεν
⁵ ἐκ χεიმῶνος. αἰέσομαι χαίταν στεφάνοισιν ἀρμόζων.
ὁ δ' ἀθανάτων μὴ θρασσέτω φθόνος 55
Ἄντ. γ'.
 40 ¹ ὃ τι τερπνὸν ἐφάμερον διώκων
² ἔκαλος ἔπειμι γῆρας ἔς τε τὸν μόρσιμον

29 μέγιστον Extension of predicate, 'to the utmost height.'

30 ζῶων Participle.

ἀπὸ...θανῶν Tmesis.

31 Strepsiadās, the uncle of the victor.

32 αἰνέων 'Aemulatus,' Dissen. Meleagros was brother to Hērakles' wife Deianeira, and is thus connected with Theban legends. Hektor was said to be buried in Thebes by the fountain Oedipodia, Paus. 9. 18, pseudo-Aristot. *Ἐπιγρ.* Bergk 46 "Ἑκτορι τόνδε μέγαν Βοιωτοὶ ἄνδρες ἔτευξαν | τύμβον ὑπὲρ γαίης, σῆμ' ἐπιγινόμενοις. These two heroes fell fighting for their country like Strepsiadās, the victor's uncle. The allusion to Amphiarāos is not open to reasonable objection. Bergk's violent and ungrammatical alteration to ἂν' 'Ἀμφιάρειον involves alterations of the two corresponding verses. Note that καί, v. 32, is not 'both' but 'also.'

34 ἀλικίαν 'His manhood's prime in its full blossom.' Cf. Simon. *Frag.* 114 [61] ἀφ' ἡμερτῆν ἔπνεεν ἡλικίην.

35 ἔσχον πολέμοιο νεῖκος Homeric, cf. *Il.* 13. 271. ὀλίγισιν
For the sense cf. N. 1. 32.

36 For metaphor cf. I. 3. 36.

37 φθόνος For the envy of the gods cf. P. 10. 20.

40 ἐφάμερον Not 'short-lived,' L. and S., but *in diem*. Cf. Eur. *Cycl.* 336 φαγεῖν τοῦφ' ἡμέραν. **διώκων** For the (to us) inversion of participle and verb cf. I. 4. 56, 5. 15. For sentiment cf. P. 8. 92 ἐν δ' ὀλίγῳ βροτῶν | τὸ τερπνὸν ἀξέεται· οὕτω δὲ καὶ περνεῖ χαμαί, | ἀποτρόπῳ γνώμα σσεισμένον. Cookesley quotes *ille potens sui | latusque deget, cui licet in diem | dixisse uixi*, Hor. *Od.* 3. 29. 41.

41 The poet himself was about sixty-six at the assumed date of this ode, but the prayer is of gene-

ISTHμία VII. [VIII.]

ON THE VICTORY OF KLEANDROS OF AEGINA IN THE PANKRATION.

INTRODUCTION.

KLEANDROS, son of Telesarchos of Aegina, had been victorious as a pankratiast at Nemea and at the Isthmos. There is much difficulty in determining the date. Mezger would place it between the battles of Salamis and Plataea, but the ode is clearly Isthmian, and as Salamis was fought after the Isthmian games of B.C. 480, Ol. 74. 4, I do not see that this is possible. Most authorities give the *Nemean* games next after the battle of Plataea, which would be in the year B.C. 477 according to Unger, according to Böckh in the supposed 'Winter Nemea,' six months after the battle and siege of Thebes. The first Isthmia of Ol. 75 fell in April B.C. 478 (not long after the date of the supposed winter Nemea), when Melissos of Thebes was victor in the pankration. I infer that the ode was composed for the Isthmian festival of B.C. 478, Kleandros' victory having been gained at one of the three consecutive Isthmian festivals immediately preceding the Battle of Salamis (April, B.C. 484, 482, 480), Phylakidas being the successful pankratiast on the other two of these three occasions (cf. I. 5, Introd.). As this ode was a commission for the celebration at a fixed date of a victory gained two or more years before, it was probably composed before I. 3, i.e. before April, B.C. 478, as might be gathered from the less cheerful tone of I. 7 compared with I. 3.

The vocabulary, which presents an unusual proportion of exclusively epic words, and the somewhat tame effect produced by frequent demonstrative pronouns at the beginnings of clauses bear evidence to the painful effort made by the poet in rousing himself from his troubles to compose a triumphal strain. The ode was recited in or before the *πρόθυρον* of Telesarchos' house.

This ode furnishes an admirable specimen of Pindar's adroitness in adapting myth.

The danger which threatened the dynasty of Zeus should Thetis bear offspring by a god is a parallel to the danger to the cult of Zeus which attended the Persian invasion. On each occasion the wisdom of Zeus and Poseidon had averted disaster, and Aegina had played a conspicuous part in the deliverance. On each occasion the representatives of the island had endured toil and sorrow and loss in battle (though the death of Achilles was a somewhat remote consequence), but had won deathless glory.

The *Ἀργεῖα* won by the Aeginetans at Salamis are alluded to vv. 25, 55, which are metrically corresponding verses. While the divine direction is emphasised by the nearly exact responsion of *θεῶν* v. 30 with *θεός* v. 10. As has been already observed, *παύσασθαι*, v. 35, recalls the same verb in vv. 7 and 13. The exact responsions of *περίον*, vv. 50, 40, -*εχ*- vv. 29, 69, *εἶ*- vv. 2, 32 seem to be without significance. Mr Bury draws attention to the recurrence of forms from the root *λυ*, and of words suggesting human mortality and the immortality of Gods.

The divisions of the ode fall after vv. 16 and 60. The compounds which seem to have been coined for this ode are *ἀτόλματος* (Aesch.), ? *πανδόλιος*, *φιλάρματος*, *βαρυσφάραγος*.

The mode is Aeolo-Lydian.

The metre is logaoedic. The strophe constitutes an elaborate antithetic mesodic period, the mesode (vv. 5 b, 6) consisting of 3 second Pherecratics. The first 18, vv. 4, 5, contains 3 or 4, the second 18, vv. 5 b—7, 2 second Pherecratics.

1. $\cup$: $\bar{\cup}$ | $- \cup$ | $- \bar{\cup}$ | $- \cup$ | $- \bar{\cup}$] 5 } 9.
2. $\bar{\cup}$: $- \cup$ | $- \cup$ | $\sim \cup$ | $\bar{\cup}$] 4 }
3. $- \cup$ | $- \cup$ | $\sim \cup$ | $\bar{\cup}$ || $- \cup$ | $\bar{\cup}$ |
 $\cup \cup \bar{\omega}$ | $\sim \cup$ | $- \cup$ | $\bar{\cup}$] 6 } 10.

4. $\sim \cup | \sim \cup | \sim \cup || \cup | \sim \cup | \sim \cup | \sim \cup | -] \begin{matrix} 3 \\ 6* \end{matrix} \left. \vphantom{\begin{matrix} 3 \\ 6* \end{matrix}} \right\} 18.$
 5. $\cup | \cup || \sim | \sim \cup | \cup | \sim \cup | \sim \cup | \cup || \begin{matrix} 6 \\ \sim \cup | \sim \cup | \cup] 3 \end{matrix} \left. \vphantom{\begin{matrix} 6 \\ \sim \cup | \sim \cup | \cup] 3 \end{matrix}} \right\}$
 5 a. $\sim \cup | \sim \cup | \cup || \sim \cup | \sim \cup | \cup] \begin{matrix} 3 \\ 3 \end{matrix} \left. \vphantom{\begin{matrix} 3 \\ 3 \end{matrix}} \right\} 9.$
 5 b. $\sim \cup | \sim \cup | \sim \cup] \begin{matrix} 3 \end{matrix}$
 „ $\dagger \overline{\wedge} \sim | \sim \cup | \sim \cup] \begin{matrix} 3 \end{matrix}$
 6. $\sim \cup | \sim \cup | \sim \cup | \cup | \sim \cup | \cup] \begin{matrix} 6 \end{matrix} \left. \vphantom{\begin{matrix} 6 \end{matrix}} \right\} 18.$
 7. $\sim \cup | \sim \cup | \sim \cup | \sim \cup | \sim \cup | \sim \cup || \begin{matrix} 6 \\ \cup | \sim \cup | \cup] 3 \end{matrix} \left. \vphantom{\begin{matrix} 6 \\ \cup | \sim \cup | \cup] 3 \end{matrix}} \right\}$
 8. $\cup \cup \cup | \cup | \cup | \cup \cup \cup | \sim \cup | \cup \cup \cup] \begin{matrix} 6 \end{matrix} \left. \vphantom{\begin{matrix} 6 \end{matrix}} \right\} 10.$
 9. $\cup : \cup | \sim \cup | \sim \cup | \cup] \begin{matrix} 4 \end{matrix}$
 10. $\overline{\wedge} \sim | \sim \cup | \sim \cup | \cup \dagger || \begin{matrix} 4 \\ \cup \cup \cup | \cup | \sim \cup | \sim \cup | - \wedge] 5 \end{matrix} \left. \vphantom{\begin{matrix} 4 \\ \cup \cup \cup | \cup | \sim \cup | \sim \cup | - \wedge] 5 \end{matrix}} \right\} 9.$

ANALYSIS.

vv.

- 1—13. The poet rouses himself and the chorus from grief, of which the worst is over, to requite Kleandros for his victory with an ode of triumph.
 13, 14. It is always best to attend to the immediate future.
 14, 15. Treacherous fate disturbs the current of life.
 15, 16. But if liberty remain even such troubles as those of Thebes admit of healing.
 It is a manly duty to cherish bright hopes, and it is a duty for a Theban to offer a song to Aegina.

* Incisio except v. 65. More strictly this 18=3. 5. 1. 6. 3, v. 4 ending with a rest and v. 5 having anacrusis. But note the correspondence of the 6 feet marked off in v. 5 to v. 6.

† Verse pause and rest in the middle of a word v. 65 b. Perhaps there is not a rest but syncope with three resolutions of the syncope foot into $\sim \cup = \text{[]} \cdot \text{[]} \cdot = \text{[]} \text{[]}$; cf. Eur. *Orest.* 1267, where δα answers to the foot -αγγ- 1247, and in epitrites $\sim \cup$ occasionally = $\cup$, e.g. I. 3. 72, I. 5. 41, 66.

‡ Incisio except v. 70.

F. II.

Λ

- 17—23. Because she and Thêba are sisters, beloved of Zeus, who made the latter queen of Thebes, while the former bore to him Aeakos.
- 23, 24. He settled disputes even for immortals.
- 24, 25. His descendants display bravery and wisdom.
- 26—47. [Myth] Consequently when Zeus and Poseidon were rivals with respect to Thetis, who was destined to bear a son mightier than his sire, Themis persuaded them to agree to her marriage with Peleus.
- 47, 48. Of Achilles' prowess accordingly poets have sung.
- 49—58. The exploits and death of Achilles are mentioned.
- 59, 60. By mourning for Achilles the immortals showed their approval of celebrating worthy men after their death.
61. This is right now also,
- 61—63. And the car of the Muse hastens on to raise a memorial of song in honor of Nikokles.
- 63, 64. Honor him for his Isthmian victory in boxing;
- 64, 65. Since he had already defeated his neighbours,
65. His cousin Kleandros does him credit.
- 65—67. Let his compeers weave wreaths in honor of Kleandros;
- 67, 68. Since he has won at Megusa and Epidauros.
- 69, 70. He has made it easy for a worthy man to praise him, by winning distinctions in his youth.

Στρ. α'.

ι Κλεάνδρῳ τις ἀλικία τε λύτρον

1 τις Cf. v. 65b. The indefinite pronoun with the active is often found in Greek where we should use a passive, while in other cases it occasionally refers to a definite person or persons, sometimes with deliberate vagueness, sometimes with solemn mysteriousness, sometimes with sinister or pathetic effect. Cf. N. 8. 50, where it means the poet, while here it means the chorus, ὦ νεοί, v. 2, also being addressed to the chorus. Cf. Bacchyl. 3. 97 σὺν δ' ἀλαθείᾳ καλῶν | καὶ μελιγλώσσου τις ὕμνησιν χάριν | Κηῶς

ἀηδόμος. Matthiae, §§ 487, 511, quotes Soph. *Aj.* 245 ὥρα τιν' (us) ἤδη κἀρα καλύμμασι | κρυψάμενον ποδοῦν κλοπᾶν ἀρέσθαι, 1188 τοῦτ' εἰς ἀνίαν τοῦτος ἔρχεται τινι (thee). Aristoph. *Ran.* 552, 554, Dem. *Med.* § 40. Cookesley's 'every one' (Dissen *omnes*) is not wrong, as an explanation, if we limit it to 'of you, the chorus,' as v. 65 *infra*, ἀλικῶν τις = 'every one of his equals in age'; in *Il.* 17. 227 it means 'every one of you my allies.' Professor Seymour, for 'some one,' 'many a one,' compares *Il.* 2.

- 2 εὔδοξον, ὧ νέοι, καμάτων
 3 πατρὸς ἀγλαὸν Τελεσάρχου παρὰ πρόθυρον ἰὼν ἀνε-
 γειρέτω
 4 κῶμον, Ἴσθμιάδος τε νίκας ἄποινα, καὶ Νεμέα 5
 5 ἀέθλων ὅτι κράτος ἐξεῦρε. τῷ καὶ ἐγώ, καί περ ἀχνύ-
 μενος
 5 α θυμόν, αἰτέομαι χρυσέαν καλέσαι 10
 5 β Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες
 6 μήτ' ἐν ὀρφανίᾳ πέσωμεν στεφάνων, 15
 7 μήτε κάδεα θεράπευε· πανσάμενοι δ' ἀπράκτων κακῶν
 φιλοξέινου.

382, where however μέν τις...δέ τις seem to mean 'some of you, others of you' (Dissen refers to this place to support 'Pronomen τις usitatum in hortationibus ubi omnes intelliguntur'). Cookealey (after Dissen) cites for 'every one' Hérod. 8. 109, where Matthiae's alternative 'let the houses be rebuilt' is better, for Themistokles cannot have meant literally 'every one' to build and sow. He also cites *Il.* 21. 126, where 'many a one,' not 'every one,' is meant. In rendering into English, our own indefinite pronouns should generally be used in such cases, as our idiom somewhat resembles the Greek. **ἀλκίᾳ τε** Generally taken as a hendiadys (cf. Hor. *Od.* 3. 4. 43 *impios | Titanas immanemque turmam*; Meizer's three quotations from Pindar, *vv.* 46, 55 *infra*, N. 8. 46, are quite irrelevant); but from *v.* 65 c, cf. *νεότας v.* 68, I infer that the poet bids the chorus raise the kōmos-song for Kleandros and his youthful companions in the kōmos (cf. P. 2. 74). **λύτρον...καμάτων** Cf. P. 5. 99 τὸ καλλνικον λυτήριον δαπανᾶν | μέλος χαρίεν, O. 7. 77 τόθι λύτρον συμφορᾶς αἰκτράς γλυκύ, I. 4. 25 ἀντὶ πόνων.

3 παρὰ πρόθυρον Cf. N. 1. 19 ἔσταν δ' ἐπ' αὐλείαις θύραις | ἀνδρῶς

4 ἄποινα Accusative of general agreement, cf. I. 3. 7, *v.* 63 *infra*. **Νεμέα** Dative for locative, cf. N. 10. 35, I. 4. 18.

5 ἀέθλων...κράτος 'Victory in games,' cf. O. 11. 82, I. 4. 19, 6. 22, Soph. *El.* 476. **τῷ** Cf. *v.* 65 *infra*; 'wherefore.' **ἀχνύμενος** Grieving over the troubles of Thebes (see *Introd.*) and in particular for the death of Nikokles, cf. *vv.* 61—63 *infra*. **αἰτέομαι** For the pass. of persons cf. Aesch. *Choeph.* 480 and Paley's note. This use of the simple verb is almost confined to the participles. **χρυσέαν** Cf. I. 2. 26. **καλέσαι** **Μοῖσαν** Cf. N. 3. 1. **μεγάλων** Cf. *καρτερᾶν*, *v.* 13. They are still in grief and anxiety which can only be thrown off by an effort, but the worst is over.

6 ἐν Cf. P. 1. 74. **στεφάνων** 'Festive garlands,' i.e. festivity and song, cf. *v.* 67 *infra*, Eur. *Herc. Fur.* 676 μὴ ζῆψιν μετ' ἀμυνσίας, | αἶε δ' ἐν στεφάνοισιν εἴην.

7 ἀπράκτων κακῶν mss. ἀπρήκ. 'From bootless, idle, sorrow.' Cf. *Il.* 24. 522 ἀλγεα δ' ἐμπης | ἐν θυμῷ κατακείσθαι ἑάσομεν, ἀχνύμενοι περ' | οὐ γὰρ τις πρήξις πέλεται κρυεροῦ γόοιο, also 550 οὐ γὰρ τι πρήξεις ἀκαχήμενος υἱὸς εἰός.

- 8 γλυκύ τι δαμωσόμεθα καὶ μετὰ πόνον·
 9 ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς 20
 10 τὸν Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός,
 Στρ. β'.
 1 ἀτόλματον Ἑλλάδι μόχθον. ἀλλ' ἐ-
 2 μοὶ δεῖμα μὲν παροιχόμενον
 3 καρτερὰν ἔπαυσε μέριμναν· τὸ δὲ πρὸ ποδὸς ἄρειον
 αἰεὶ <σκοπεῖν> 25
 4 χρῆμ' ἄπαν. δόλιος γὰρ αἰὼν ἐπ' ἀνδράσι κρέματα, 25
 15 5 ἐλίσσων βίου πόρον· ἱατὰ δ' ἐστὶ βροτοῖς σὺν γ'
 ἐλευθερίᾳ 30

8 δαμωσόμεθα 'We will delight the city folk with.' Cf. Aristoph. *Paz* 797, ascribed by a Schol. to Stésichoros' *Oresteia*, τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων | τὸν σοφὸν ποιητὴν ὑμνεῖν, the words τὸν σοφὸν ποιητὴν being of course Aristophanes'. This Schol. interprets δαμώματα δὲ τὰ δημοσίᾳ ᾄδμενα. The Grammarians seem to ascribe the sense δημοκοπεῖν, παίζειν to Plato. Cf. Dobson on Plato, *Tim.* p. 161 (2. 1. 217). Perhaps δῆμωμα is rather a 'popular song,' 'popular phrase,' than 'a jest' or 'popular pastime.' καὶ μετὰ πόνον 'Though after a painful effort.'

10 τὸν mss. τε, Böckh γε, Mommsen καὶ, Bergk ἄτε. I propose τὸν, which is corrupted v. 65 *infra*. For theme of O. 1. 54—58, Bergk, *Anacreontea* 22 [20] ἡ Ταντάλου ποτ' ἐστὶ | λίθος Φρυγῶν ἐν δ' ὄχθαις. παρὰ...ἔτρ. Tmesis. ἄμμι *Dat. commodi*.

11 Ἑλλάδι μόχθον Cf. I. 5. 28 Τροίαν ἥρωσι μόχθον. ἀλλ' ἐμοὶ So mss. Böckh ἀλλὰ μοί, Bergk ἀλλ' ἐμ' οὐ with καρτερὰν μεριμνᾶν.

12 δεῖμα...παροιχόμενον mss. δ. μ. παροιχομένων. Mezger δειμάτων παροιχομένων with θεός for suppressed subject. Mommsen χάσμα μὲν παροιχομένων, suggested by the Schol. ἐμοὶ δὲ τῶν φθασάντων κακῶν

τὸν τε φόβον καὶ τὴν μέριμναν αἱ εὖν τῆς νίκης εὐφροσύνην ἔλυσαν. For the construction of the text, 'the passing by of the terror,' cf. O. 9. 108 note, P. 11. 22, 23, Thuk. 1. 100 *ad fin.* οἱς πολέμιον ἦν τὸ χωρίον αἱ Ἑννέα ὁδοὶ κτιζόμενον, also N. 6. 2, 9. 6.

13 The mss. give no infinitive verb. The Scholl. give σκοπεῖν καὶ εὖ διατιθέσθαι and προβλέπειν and ἀντέχεσθαι. Thiersch and Böckh give σκοπεῖν: Bergk now reads ὁρᾶν before αἰε. For the inf. cf. O. 7. 25. πρὸ ποδός Cf. P. 10. 61 f. τῶν δ' ἕκαστος ὁρᾷ, | τυχὼν κεν ἀρπαλέαν σκέθαι φροντίδα τὰν παρ ποδός· | τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοήσαι, Soph. *Ant.* 1327, *Oed. R.* 130, and for sentiment O. 12. 7.

14 χρῆμ' ἄπαν Here ἄπαν = 'in every case,' cf. N. 5. 16. mss. χρῆματᾶν. Bergk reads χρῆμα. πανδόλιος. αἰὼν Cf. I. 3. 18. For sentiment of Cf. N. 11. 43. ἐπ'...κρέματα Tmesis. Cf. Simōn. *Frags.* 39 [54] ἀνθρώπων ὀλγὸν μὲν κάρτος, ἀπρακτοὶ δὲ μελιδόοντες, αἰὼνι δὲ παύρῃ πόνος ἀμφὶ πόνῳ· ὁ δ' ἀφυκτος ὁμῶς ἐπικρέμαται θάνατος. Archil. *Frags.* 53 [45] μηδ' ὁ Ταντάλου λίθος | τῆσδ' ὑπὲρ ἧσόν κρεμάσθω.

15 ἐλίσσων Cf. I. 3. 18. βίου πόρον For metaphor cf. O. 2. 33.

- 2 εὐδοξον, ὦ νέοι, καμάτων
 3 πατρὸς ἀγλαὸν Τελεσάρχου παρὰ πρόθυρον ἰὼν ἀνε-
 γειρέτω
 4 κῶμον, Ἴσθμιάδος τε νίκας ἄποινα, καὶ Νεμέα 5
 5 ἀέθλων ὅτι κράτος ἐξεῦρε. τῷ καὶ ἐγώ, καίπερ ἀχνύ-
 μενος
 5 α θυμόν, αἰτέομαι χρυσέαν καλέσαι 10
 5 β Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες
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 7 μήτε κάδεα θεράπνευ· παυσάμενοι δ' ἀπράκτων κακῶν
 φιλοξείνου.

382, where however *μέν τις...δέ τις* seem to mean 'some of you, others of you' (Disson refers to this place to support 'Pronomen *τις* usitatum in hortationibus ubi omnes intelliguntur'). Cookeley (after Disson) cites for 'every one' Hêrod. 8. 109, where Matthiae's alternative 'let the houses be rebuilt' is better, for Themistokles cannot have meant literally 'every one' to build and sow. He also cites *Il.* 21. 126, where 'many a one,' not 'every one,' is meant. In rendering into English, our own indefinite pronouns should generally be used in such cases, as our idiom somewhat resembles the Greek. *ἀλικία τε* Generally taken as a hendiadys (cf. Hor. *Od.* 3. 4. 43 *impio* | *Titanas immanemque turmam*; Mezger's three quotations from Pindar, *vv.* 46, 55 *infra*, N. 8. 46, are quite irrelevant); but from *v.* 65 c, cf. *νέοτας v.* 68, I infer that the poet bids the chorus raise the *kômos*-song for Kleandros and his youthful companions in the *kômos* (cf. P. 2. 74). *λύτρον...καμάτων* Cf. P. 5. 99 τὸ καλλίνικον λυθήριον δαπανᾶν | μέλος χαρίεν, O. 7. 77 τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκύ, I. 4. 25 ἀντὶ πόνων.
 3 παρὰ πρόθυρον Cf. N. 1. 19 ἔσταν δ' ἐπ' αὐλαῖς θύραις | ἀνδρὸς

φιλοξείνου.
 4 ἄποινα Accusative of general agreement, cf. I. 3. 7, *v.* 68 *infra*. Νεμέα Dative for locative, cf. N. 10. 35, I. 4. 18.
 5 ἀέθλων...κράτος 'Victory in games,' cf. O. 11. 82, I. 4. 19, 6. 22, Soph. *El.* 476. τῷ Cf. *v.* 65 *infra*; 'wherefore.' ἀχνύμενος Grieving over the troubles of Thebes (see Introd.) and in particular for the death of Nikokles, cf. *vv.* 61—63 *infra*. αἰτέομαι For the pass. of persons cf. Aesch. *Choeph.* 480 and Paley's note. This use of the simple verb is almost confined to the participles. χρυσέαν Cf. I. 2. 26. καλέσαι Μοῖσαν Cf. N. 3. 1. μεγάλων Cf. καρτερᾶν, *v.* 13. They are still in grief and anxiety which can only be thrown off by an effort, but the worst is over.
 6 ἐν Cf. P. 1. 74. στεφάνων 'Festive garlands,' i.e. festivity and song, cf. *v.* 67 *infra*, Eur. *Herc. Fur.* 676 μὴ ζῆν μετ' ἁμουςίας, | ἀεὶ δ' ἐν στεφάνοισιν εἶην.
 7 ἀπράκτων κακῶν mss. ἀπρήκ. 'From bootless, idle, sorrow.' Cf. *Il.* 24. 522 ἀλγεα δ' ἐμπης | ἐν θυμῷ κατακείσθαι ἐάσομεν, ἀχνύμενοι περ' | οὐ γάρ τις πρῆξις πέλεται κλυερούο γόοιο, also 550 οὐ γάρ τι πρῆξις ἀκαχήμενος υἱὸς εἴοιο.

- 7 Ζεὺς ὄτ' ἀμφὶ Θέτιος ἀγλαὸς τ' ἔριδας, Ποσειδᾶν,
 γάμφ, 60
 8 ἄλοχον εὐειδέα θέλων ἐκάτερος
 9 εἰάν ἔμμεν· ἔρως γὰρ ἔχεν.
 30 10 ἀλλ' οὐ σφιν ἄμβροτοι τέλεσαν εὐνὰν θεῶν πρα-
 πίδες, 65
 ^{ν. π. δ.} Στρ. δ'.
 11 ἐπεὶ θεσφάτων ἐπάκουσαν· εἶπε δ'
 12 εὐβουλος ἐν μέσοισι Θέμις,
 13 εἵνεκεν πεπρωμένον ἦν, φέρτερον γόνον ἄνακτα πατρὸς
 τεκεῖν 70
 14 ποντίαν θεόν, δς κεραυνοῦ τε κρέσσον ἄλλο βέλος
 35 5 διώξει χερὶ τριόδοντός τ' ἀμαιμακέτου, Διτ' γε μισγο-
 ^{α. π. δ.} μέναν 75
 35a 5a ἡ Διὸς παρ' ἀδελφεοῖσιν. ἀλλὰ τὰ μὲν
 35b 5b παύσατε· βροτέων δὲ λεχέων τυχοῖσα
 6 υἱὸν εἰσιδέτω θανόντ' ἐν πολέμφ, 80
 7 χεῖρας Ἄρεϊ τ' ἐναλίγκιον στεροπαῖσιν τ' ἀκμὰν ποδῶν.

27 ἔριδας mss. and Mommsen, Schol. and Edd. *ἔρισαν*, taking Ποσειδᾶν as nominative. γάμφ 'With a view to wedlock.' Dative of purpose, cf. I. 6. 7.

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would read *οἶνεκεν*. Prôteus repeats this prophecy to Thetis, *On. Met.* 11. 221. Ammónios, s. v. *οἶνεκα*, says that Kallimachos wrongly used *εἵνεκα* = *ὅτι*.

34 ποντίαν θεόν Thetis.

35 Διτ' γε mss. omit γε. Διτ' is one long syllable. Cf. N. 1. 72. Edd. Ζηνί.

μισγομένην 'If united.' The particle *ἂν* (*κε*), added by Bergk, is not wanted in the apodosis, as the consequence is certain. For the theme cf. Apoll. Rhod. 4. 797. Aesch. *Prom.* 768 (Paley's notes), 786, 920 sqq. Bergk reads Δι δαμαζομένην. By zeugma *μισγομένην* is taken as *εὐναζομένην* with Διὸς παρ' ἀδελφεοῖσιν. τὰ μὲν 'This prospect,' or 'this rivalry.' Note the transition to *oratio recta*.

37 Note the chiasmus. mss. *Ἄρεϊ χεῖρας* (*χέρας*) *ἐναλ*.

8 τὸ μὲν ἐμόν, Πηλεί γάμου θεόμορον 85
9 ὀπάσσαι γέρας Αἰακίδα, 90
10 ὄντ' εὐσεβέστατον φάτις Ἴωλκοῦ τράφειν πεδίον.]
Στρ. ε'.

1 ἰόντων δ' ἐς ἄφθιτον ἄντρον εὐθύς
2 Χείρωνος αὐτίκ' ἀγγελίαι. 90
3 μηδὲ Νηρέος θυγάτηρ νεικέων πέταλα δις ἐγγυαλιζέτω
4 ἄμμιν· ἐν δὲ δῖχ' ὁμηνίδεσσιν δὲ ἐσπέραις ἐρατόν
15 5 λύοι κεν χαλινὸν ὑφ' ἥρωϊ παρθενίας. ὥς φάτο Κρο-
νίδαις 95
5a 5a ἐννέποισα θεά· τοὶ δ' ἐπὶ γλεφάροις
5b 5b νεύσαν ἀθανάτοισιν· ἐπέων δὲ καρπὸς 100
6 οὐ κατέφθινε. φαντὶ γὰρ ξύν' ἀλέγειν
7 καὶ γάμον Θέτιος ἄνακτα. καὶ νεαράν ἔδειξαν
σοφῶν 105
8 στόματ' ἀπείρουσιν ἀρετὰν Ἀχιλέος·

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haps the plural covers the sixteenth day of the month, which is ἀνδρογόνος ἀγαθή, Hés. W. and D. 783.

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- 9 ὃ καὶ Μῦσιον ἀμπελόεν
 50 10 αἶμαξε Τηλέφου μέλανι ραίνων φόνῃ πεδίον, 110
 Στρ. 5'.
 1 γεφύρωσέ τ' Ἀτρεΐδαισι νόστον,
 2 Ἑλέναν τ' ἐλύσατο, Τρωΐας
 3 ἴνας ἐκταμὼν δορί, ταί μιν ῥύνοντό ποτε (μάχας ἐναριμ-
 βρότου)
 4 ἔργον ἐν πεδίῳ κορύσσοντα, Μέμνονός τε βίαν 115
 55 5 ὑπέρθυμον Ἑκτορά τ' ἄλλους τ' ἀριστέας· οἷς δῶμα
 Φερσεφόνας 120
 55a 5a μανῶν Ἀχιλεὺς, οὖρος Αἰακιδᾶν,
 55b 5b Αἴγιναν σφετέραν τε ῥίζαν πρόφαινεν.
 6 τὸν μὲν οὐδὲ θανόντ' αἰοδαὶ ἔλιπον, 125
 7 ἀλλὰ φοι παρά τε πυρὰν τάφον θ' Ἑλικώνιαι παρθένοι
 8 στάν, ἐπὶ θρῆνόν τε πολύφαμον ἔχεαν.
 9 ἔδοξ' ἄρα καὶ ἀθανάτοις, 130
 60 10 ἐσλὸν γε φῶτα καὶ φθίμενον ὕμνοις θεᾶν διδόμεν.
 Στρ. 5'.
 1 τὸ καὶ νῦν φέρει λόγον, ἔσσυται τε

49 δ Cf. vv. 19, 23 *supra*. Cf. I. 4. 41 for the subject.

51 The metaphor is perhaps suggested by the famous bridges of the Persians. It occurs again in Polybius 1. 10 *ἔασαι Καρχηδονίους οἰοῦν γεφυρῶσαι τὴν εἰς Ἰταλίαν αὐτοῦ διάβασιν*.

53 ἴνας Cf. Lat. *perui*, Plato, *Rep.* 411 b ἐκτέμνειν ὥσπερ νεῦρα ἐκ τῆς ψυχῆς. ῥύνοντο 'Hindered,' cf. N. 9. 23.

54 κορύσσοντα In the active this verb seems to mean 'to be at the head of,' 'to make a head (crest) of,' see references given by L. and S. Μέμνονός τε βίαν For Memnon cf. I. 4. 40, N. 3. 63, O. 2. 83. For the formula cf. O. 1. 88, P. 11. 61, I. 4. 33.

55 οὔρος See L. and S. s.v. (B).

σφετέραν τε Not a case of hendiadys (Prof. Seymour), but = 'and his stock,' the Achaean Aeakids. For the metaphor cf. O. 2. 46. For the idea cf. I. 4. 43.

56 μὲν...ἀλλά Cf. O. and P. p. xxxvii, I. 3. 25, 34, 4. 46, 51. The hiatus in this line is of an unusual character, cf. O. and P. p. xliii.

57 Cf. *Od.* 24. 58-64. *φοι* Rather *dat. commodi* than possessive dative (O. and P. p. xxxvii, N. 10. 29, I. 4. 43).

58 ἐπὶ...ἔχεαν Tmesis.

59 καὶ Text D; v.l. δ'; Bury παρ'.

60 ἐσλὸν *ms.* ἐσ λόγον, perhaps owing to λόγον in the next verse. διδόμεν Cf. P. 4. 67, for sentiment cf. I. 3. 7.

61 φέρει λόγον 'Is reasonable.'

- 2 Μοισαῖον ἄρμα] Νικοκλέος
 3 (μῆμα) πνυγμάχου κελαδήσαι. γεραίρετέ μιν, ὃς Ἴσθ-
 μίον ἂν νάπος 135
 4 Δωρίων ἔλαχεν σελίνων· ἐπεὶ περικτίονας
 35 5 ἐνίκασε δὴ ποτε καὶ κείνος ἄνδρας ἀφύκτῳ χερὶ κλο-
 νέων. 140
 5a 5a τὸν μὲν οὐ κατελέγχει κριτοῦ γενεὰ
 5b 5b πάτραδελφεοῦ· ἀλίκων τῷ τις ἄβρὸν 145
 6 ἀμφὶ παγκρατίου Κλεάνδρῳ πλεκέτω
 7 μυρσίνας στέφανον. ἐπεὶ νιν Ἀλκαθόου τ' ἀγὼν σὺν
 τύχῃ
 8 ἐν Ἐπιδαύρῳ τε πρὶν ἔδεκτο νεότας· 150
 9 τὸν αἰνεῖν ἀγαθῷ παρέχει·
 70 10 ἦβαν γὰρ οὐκ ἄπειρον ὑπὸ χειρὶ καλῶν δάμασεν.

But P. 8. 38 λόγον φέρεις, 'thou earnest the praise.'

62 Cf. I. 2. 2, O. 6. 22—27.

63 μῆμα Acc. of general agree-
 ment, cf. P. 1. 58 κελαδήσαι... ποῦν
 τεθρίππων, also I. 3. 7, v. 4 supra.
 κελαδήσαι For inf. cf. Madv.
 § 148 a, rem. γεραίρετέ μιν Old
 mss. γεραίρεται μιν, new γεῖραι τε
 μιν. ἂν νάπος Hermann from
 old mss. ἀναπο. New mss. ἂν πέδον.
 Cf. I. 3. 11 for the idea.

64 Δωρ. σελ. Cf. I. 2. 15. περι-
 κτίονας Cf. N. 11. 19.

65 καὶ κείνος mss. κάκεινος.
 So in O. 2. 99, perhaps read with
 Mommsen and Bergk καὶ κείνος
 (old mss. κά κείνος, κάκεινος) for
 ἐκείνος new mss., and some Edd.
 τὸν μὲν... γενεὰ Old mss. against
 scansion τὸ μὲν... γενεάν. For sen-
 timent cf. P. 8. 36, I. 3. 14. κριτοῦ
 'Distinguished.' Cf. P. 4. 50, N.
 7. 7. ἀλίκων τῷ τις Cf. v. 1 supra,
 and for τῷ v. 5.

66 Κλεάνδρῳ Dat. commodi,
 'in honour of.'

67 μυρσίνας Cf. I. 3. 87. The
 revellers in the κόμος were to wear
 wreaths of myrtle.

Ἀλκαθόου
 The games at Megara held in cele-
 bration of the death of Alkathoos,
 son of Pelops. σὺν τύχῃ 'With
 prosperous issue.' Cf. N. 7. 11,
 10. 25.

68 mss. ἐν Ἐ. τε νεότας πρὶν ἔδεκ-
 το. Hermann ἐν Ἐ. τε ν. δέκετο πρὶν.
 The text is Bergk's and also mine.

69 παρέχει Cf. Eur. El. 1080
 καίτοι καλῶς γε σωφρονεῖν παρείχε-
 σοι [Mezger]. Cf. also Hērod. 1. 9
 καὶ κατ' ἥσυχλὴν πολλὴν παρέξει τοι
 θεήσασθαι, 3. 142. 'It is easy,'
 'opportunity presents itself.' Note
 that it requires ἀπερὰ to appreciate
 and duly celebrate ἀπερὰ.

70 'For he did not make his
 youth a thrall to obscurity for lack
 of essaying noble deeds.' Strictly
 ὑπὸ χειρὶ goes with ἀπειρον, 'having
 no experience (through keeping
 close) in a nook (hole)—of noble
 deeds.' For the general meaning
 cf. I. 3. 48. The order is strained.

I.

ΙΣΘΜΙΟΝΙΚΑΙ.

1. [4.] = B¹ 1.*

Κλεινὸς Αἰακοῦ λόγος, κλεινὰ δὲ καὶ ναυσικλυτὸς
 Αἴγινα· σὺν θεῶν δέ νιν αἴσα
 "Τλλου τε καὶ Αἰγίμοι Δωριεὺς ἐλθὼν στρατὸς
 ἐκτίσσατο· τῶν μὲν ὑπὸ στάθμα νέμονται
 5 οὐ θέμιν οὐδὲ δίκαν ξείνων ὑπερβαίνοντες· οἳ δ' ἀρετὰν
 δελφῖνες ἐν πόντῳ, ταμίαι τε σοφοὶ
 Μοισᾶν ἀγωνίων τ' ἀέθλων.

1A. = B¹ 2.

ὁ δὲ θέλων τε καὶ δυνάμενος ἀβρὰ πάσχειν
 τὰν Ἀγαμήδει τε Τροφωνίῳ Ἐκαταβόλου συμβουλίαν
 λαβών.

1 Given in the Medicean family of mss., apparently the exordium of I. 8.

1 2 αἴσα Cf. N. 6. 49.

1 3, 4 Cf. P. 1. 61—65.

1 5 Cf. O. 8. 20—30, P. 8. 21—27.

1 6 δελφῖνες For their speed cf. P. 2. 50, 51, N. 6. 66, Frag.

219. ταμίαι Cf. N. 6. 27.

1 7 ἀέθλων 'Prizes.'

1 A Schol. Lucian, *Dial. Mort.* 3.

Edited from Vatican ms. (Pal. 73) by E. Rhode, *Philologus* 35. 199. The Schol. ascribes the above fragment to one of Pindar's Isthmian odes in honor of the Rhodian boxer Kasmylos (cf. Simōnides, *Epigr.* 154 [212] εἰπὼν τίς, τίνας ἐσσί, τίνας πατρίδος, τί δ' ἐνίκης; | Κασμύλος, Εὐαγόρου, Πύθια πύξι, Ῥόδιος).

1 A 1 ἀβρὰ πάσχειν Cf. Solon *Frag.* 24 [5]. 4.

1 A 2 Cf. *Frag.* 31.

2. [1.] = B⁴ 5.

Αἰολίδαν δὲ Σίσυφον κέλονται
 ᾧ παιδὶ τηλέφαντον ὄρσαι γέρας
 ἀποφθιμένῳ Μελικέρτῃ.

3. [2.] = B⁴ 7.

ὅστις δὴ τρόπος ἐξεκύλισέ νιν.

4. [3.] = B⁴ 8.

Eustath. *Od.* μ'. 1715, 63, ὅτι δοκεῖ τὸ τοιοῦτον κατὰ γένος εἰρησθαι οὐδέτερον, ὥς ἐμφαίνει Πίνδαρος ἐν Ἴσθμίοις εἰπὼν τρία κράτα ἦτοι κράατα.

5. = B⁴ 9.

Serv. Virg. *Georg.* 1. 31, "Generum vero pro marito positum multi accipiunt, ... nam et Pindarus ἐν τοῖς Ἴσθμίοις γαμβρὸς ἀντὶ τοῦ νυμφίου dixit."

II.

ΥΜΝΟΙ.

ΥΜΝΟΣ Α' ΘΗΒΑΙΟΙΣ.

6. 7. [5. 6.] = B⁴ 29. 30.

6. Ἴσμηνὸν ἧ χρυσאלάκατον Μελίαν,

2 The Isthmian games were originally founded as the funeral games of Melikertes. This fragment is preserved as τὸ ἐν Ἴσθμίοις Πινδάρου by Apollónios Dyskolos, *de Synt.* 2. 21, p. 156, where he explains that ᾧ is not τῷ Σίσυφου, for Pindar calls Melikertes Ἀθαμαντιάδαν (Bergk, ed. 4, Frag. 6), but τῷ ἀττῆς, i.e. Ἰνούς. So the

Introductory Schol. to the Isthmians says χορεύουσαι τοῖνυν ποτὲ αἱ Νηρείδες ἐφάνησαν τῷ Σίσυφῳ καὶ ἐκέλευσαν ἐς τιμὴν τοῦ Μελικέρτου ἄγειν τὰ Ἴσθμια.

3 Apollón. *Dyskol. de Pron.* p. 368 A, as an instance of νιν plural. ms. ἐξεκυλίσθη.

6 Lucian, *Demosth. Encom.* c. 19; also (vv. 1—5 ἧ τάν) Plutarch,

ἡ Κάδμον, ἡ σπαρτῶν ἱερὸν γένος ἀνδρῶν,
 ἡ τὰν κυανάμπυκα Θήβαν,
 ἡ τὸ πάντολμον σθένος Ἡρακλέος,
 5 ἡ τὰν Διωνύσου πολυγαθέα τιμάν,
 ἡ γάμον λευκωλένου Ἀρμονίας ὑμνήσομεν...;

* * *

7. Πρῶτον μὲν εὖβουλον Θέμιν οὐρανίαν
 χρυσέαισιν ἵπποις Ὠκεανοῦ παρὰ παγᾶν
 Μοῖραι ποτὶ κλίμακα σεμνὰν
 ἄγον Οὐλύμπου λιπαρὰν καθ' ὁδὸν
 5 σωτήρος ἀρχαίαν ἄλοχον Διὸς ἔμμεν·
 ἃ δὲ τὰς χρυσάμπυκας ἀγλαοκάρπους τίκτεν ἀλαθέας
 ὦ Ωρας.

* 8. [7.] = B⁴ 31.

Aristid. II. 142, Πίνδαρος δὲ τοσαύτην ὑπερβολὴν ἐποιήσατο, ὥστε ἐν Διὸς γάμῳ καὶ τοὺς θεοὺς αὐτοὺς φησιν ἐρομένους τοῦ Διὸς, εἰ τοῦ δέοντο, αἰτῆσαι ποιήσασθαι τινὰς αὐτῷ θεοὺς, οἵτινες τὰ μεγάλα ταῦτ' ἔργα καὶ πᾶσάν γε δὴ τὴν ἐκείνου κατασκευὴν κατακοσμήσουσι λόγοις καὶ μουσικῇ. Cf. Choric. Gaz. p. 305

de Glor. Athen. c. 14, where is the story of Korinna having criticised Pindar's unsparing use of myths, whereupon he composed this hymn δειξαμένου δὲ τῇ Κορίνῳ γελᾶσας ἐκείνη τῇ χειρὶ δέιν' εἶπ' ἀπείρειν ἀλλὰ μὴ δλ'ω τῷ θυλάκῳ· τῷ γὰρ ὄντι συγκεράσας καὶ συμφορήσας πανσπερμῶν τινὰ μῦθον ὁ Πίνδαρος εἰς τὸ μέλος ἐξέχεεν. The Schol. on N. 10. 1 tells us by implication that it was composed for the Thebans, and the Schol. Lucian *l. c.* that this was the beginning of Pindar's *Hymns* (as collected and published).

6 1 Μελίαν Cf. P. 11. 4. For Μελίαι, a kind of nymphs, cf. Hés. *Theog.* 187. For the style cf. the

opening of I. 6.

7 Clem. Alexandr. *Str.* 6. 781. Böckh saw the identity of rhythm with Frag. 6, and made slight emendations accordingly.

7 2 χρυσ. ἵππ. Cf. O. 1. 41, 8. 51, of Poseidon's horses.

7 3 Μοῖραι Hésiod, *Theog.* 901—904, makes the Moirae daughters of Zeus and Themis. κλίμακα Cf. O. 2. 70, where Κρόνου τύρσος seems to answer to κλ., Διὸς ὁδὸν to λιπαρὰν καθ' ὁδόν, the 'milky way,' cf. Ov. *Met.* 1. 168—171.

7 5 ἔμμεν For inf. cf. I. 7. 63, Frag. 53. 10.

7 6 ἀλαθ. ὦρ. Cf. O. 13. 6, 11. 53—55.

ed. Boisson., ἐποίησε Πίνδαρος καὶ θεοὺς ὀκνοῦντας ὑμνῆσαι τὰς τοῦ Διὸς εἰς ἀνθρώπους φιλοτιμίας.

9. [8.] = B⁴ 32.

..... * Τοῦ θεοῦ

ἄκουσε Κάδμος μουσικὰν ὀρθὰν ἐπιδεικνυμένου*.

10. [133.] = B⁴ 33.

* "Ανακτα τὸν* πάντων ὑπερβάλλοντα χρόνον μακάρων.

* 11A. [9.] = B⁴ 34.

Ἄος καὶ τυπεῖς ἀγνῶ πελέκει τέκετο ξανθὰν Ἀθάναν.

* 11B. [10.] = B⁴ 35.

Κείνων λυθέντων σαῖς ὑπὸ χερσίν, ἀναξ.

Εἰς ΑΜΜΩΝΑ.

12. [11.] = B⁴ 36.

* Ἀμμων Ὀλύμπου δέσποτα.

Εἰς ΠΕΡΣΕΦΟΝΗΝ.

13. [12.] = B⁴ 37.

Πότνια θεσμοφόρε χρυσάνιον.....

9 Altered by Böckh from Aris-
tides 2. 383 ἀλλ' ὅτι κἀν τοῖς ὕμνοις
διεξιών περὶ τῶν ἐν ἅπαντι τῷ χρόνῳ
συμβαίνόντων παθημάτων τοῖς ἀνθρώ-
ποις καὶ τῆς μεταβολῆς τὸν Κάδμον
φησὶν (Πίνδαρος) ἀκούσαι τοῦ Ἀπόλ-
λωνος μουσικὰν ὀρθὰν ἐπιδεικνυμένου.
Plutarch, *de Pyth. Oracl.* c. 6. Cf.
P. 3. 90.

10 Plutarch, *Quaest. Platon.*
8. 4. "Ανακτα τὸν mss. ἀνα τῶν.
Text Hermann.

11 A Hēphaestion 91. An ex-
ample of the *Pindaricus versus* not
especially ascribed to Pindar.

11 B Ib. An example of the *Iam-
belegus*, given just after a verse of
Pindar.

12 Schol. P. 9. 89. Cf. P. 4.
16. Pausanias 9. 16 tells us that
Pindar dedicated a statue by
Kalamis for a temple of this god
at Thebes, and that a hymn to
Ammon sent by the poet to his
Libyan temple was there preserved
in Pausanias' time on a three-sided
stèle. Cf. Frag. 36.

13 Vit. *Pind.* Cod. Vrat. A,
where the hymn is said to be to
Dēmētēr. Pausanias 9. 23. 2 says

ΕΙΣ ΤΥΧΗΝ.

* 14. [16.] = B⁴ 38.

Ἐν ἔργμασι δὲ νικᾷ τύχα,
οὐ σθένης.

15. 16. 17. [14. 15. 13.] = B⁴ 39. 40. 41.

Pausan. iv. 30. 6, ἦισε δὲ καὶ ὕστερον Πίνδαρος ἄλλα τε ἐς τὴν Τύχην, καὶ δὴ καὶ φερέπολιν ἀνεκάλεσεν αὐτήν. Plut. *de fort. Rom.* c. 10, τὴν δὲ Τύχην καὶ οἱ μετ' ἐκείνον ἐθαύμασαν βασιλεῖς ὡς πρωτόπολιν καὶ τιθηνὸν καὶ φερέπολιν τῆς Ῥώμης ἀληθῶς κατὰ Πίνδαρον. *Ibid.* c. 4, οὐ μὲν γὰρ ἀπευθῆς (Τύχη) κατὰ Πίνδαρον, οὐδὲ δίδυμον στρέφουσα πηδάλιον.—Pausan. vii. 26. 8, ἐγὼ μὲν οὖν Πινδάρου τά τε ἄλλα πείθομαι τῇ ψῆδι, καὶ Μοιρῶν τε εἶναι μίαν τὴν Τύχην καὶ ὑπὲρ τὰς ἀδελφὰς τι ἰσχύειν.

18. [171.] = B⁴ 42.

... Ἀλλοτρίοισιν μὴ προφαίνειν, τίς φέρεται
μόχθος ἄμμιν· τοῦτό γέ τοι φερέω·
καλῶν μὲν ὦν μοῖραν τε τερπνῶν ἐς μέσον χρῆ παντὶ
λαῶ
δεικνύναι· εἰ δέ τις ἀνθρώποισι θεόσδοτος ἄτα
προστύχη, ταύταν σκότει κρύπτειν ἔοικεν.

* 19. [173.] = B⁴ 43.

ᾠ τέκνον,

ποντίου θηρὸς πετραίου χρωτὶ μάλιστα νόον
προσφέρων πάσαις πολίεσσιν ὁμίλει· τῷ παρεόντι δ'
ἐπαινῆσαις ἐκὼν
ἄλλοτ' ἄλλοῖα φρόνει.

that Pindar calls Ἰδης χρυσῆνιος
in a hymn to Persephonē.

14 Aristid. 2. 334. Cf. I. 3.
49—53.

14—17 Cf. O. 12. 2.

13 Stobaeos, *Flor.* 109. 1. For
sentiment cf. P. 3. 83.

19 Athénæos 12. 513 c.

19 2 ποντίου θηρὸς *I.e.* Πον-
λύποδος. Amphiarῆos is advising

20. [23.] = B⁴ 44.

Lactant. ad Stat. *Theb.* II. 85, "*Ogygi* Thebani ab Ogyge rege aut amne. Sic Pindarus in *Somniis*?" (Cod. Gud. Frising. Cassell. *Somnis*, Boeckh *Hymnis*).

21. 22. [20. 21.] = B⁴ 45. 46.

Antiattic. in Bekk. An. I. 80. 8, ἀρχαιέστερον. Πίνδαρος Ὑμνοῖς.—Gramm. *Ibid.* 339, ἀγριος ἐλαιος, ἦν οἱ πολλοὶ ἀγριέλαιον καλοῦσιν, ἔστι παρὰ Πινδάρῳ ἐν Ὑμνοῖς.

23. [18.] = B⁴ 47.

Et. M. 821. 59, Πίνδαρος δὲ ἐν Ὑμνοῖς ἐρίφων μεθομήρεον, οἷον ὁμοῦ καὶ μετ' αὐτῶν πορευόμενον.

24. [17.] = B⁴ 48.

Aristid. II. 168, οὐκοῦν πρίν τινα τῶν ἀντιπάλων ἐλεῖν, ἔνα τῶν φίλων θηρεύσας ἄγεις, καὶ πέπονθας ταυτὸν τῷ Πινδάρου Πηλεῖ, ὃς τῆς τε θήρας διήμαρτε καὶ τὸν Εὐρυτρίωνα φίλτατον ὄντα ἑαυτῷ προσδιέφθειρεν. Cf. Schol. III. 463, ἐν Ὑμνοῖς μέμνηται Πίνδαρος, ὅτι τὸν Εὐρυτρίωνα, τὸν τοῦ Ἴρου τοῦ Ἀκτορος παῖδα, ἔνα ὄντα τῶν Ἀργοναυτῶν, συνθηρεύοντα ἄκων ἀπέκτεινε Πηλεὺς.

25. [19.] = B⁴ 49.

Schol. Pind. Pyth. IV. 288, ταύτην δὲ (Φρίξου μητρυνὰν) ὁ μὲν Πίνδαρος ἐν Ὑμνοῖς Δημοδίκην φησίν, Ἰππίας δὲ Γοργῶπιν, Σοφοκλῆς δὲ ἐν Ἀθάμαντι Νεφέλην, Φερεκύδης Θεμιστώ.

Amphilochos, cf. Athēnaeos 7, p. 317 Δ πολυπόδος μοι, τέκνον, ἔχων νόον, Ἀμφιλοχ' ἦρως, | τοῖσιν ἐφάρμοζον τῶν κεν καὶ δῆμον ἱκῆαι.

20 The quotation is quite un-

intelligible. Perhaps, as Böckh and others suggest, it begins with Ὀγγυγίους δ' εἶπεν and ends with ἐς αἰπύ. The letters in five versions run thus:

Text opite	TwCDeeyPeNoπo	NNHTCTANe	CCiwy
Cod. Gud. opite	IwCΔ EEyPaNw	NNHTHEΦa.—Ne	CCIII
Cod. Frising. opite.	ωC EEyPE—NONONNH—THFΦa.—Ne		CCyNy
Cod. Cassell. opite	IwCa EETPENy	NNtHΦaNE	CCIII
Cod. Mon. opire	IwCD eeypenoro	nnHtHeΦάHe.—	CCINHy

[The ranging is mine to exhibit the correspondences and differences as clearly as possible. All the versions have a space after the 5th letter. The other ms. spaces are indicated by—.]

26. [22.] = B⁴ 50.

Quintil. VIII. 6. 71, "Exquisitam vero figuram huius rei (hyperboles crescentis) deprehendisse apud principem Lyricorum Pindarum videor in libro, quem inscripsit Ὑμνους. Is namque Herculis impetum adversus Meropas, qui in insula Co dicuntur habitasse, *non igni nec ventis nec mari, sed fulmini dicit similem fuisse*, ut illa minora, hoc par esset."

27. 28. = B⁴ 51.

Strabo VII. T. II. p. 91 ed. Kramer, οὐκ ὀκνοῦσι δέ τινες καὶ τὸ μέχρι τοῦ Μυρτώφου πελάγους ἅπαν καλεῖν Ἑλλήσποντον, εἴπερ, ὥς φησιν ἐν τοῖς Ὑμνοῖς Πίνδαρος, οἱ μεθ' Ἡρακλέους ἐκ Τροίας πλέοντες διὰ παρθένιον Ἑλλάς πορθμόν, ἐπεὶ τῷ Μυρτώφῳ συνῆψαν, εἰς Κῶν ἐπαλινδρόμησαν Ζεφύρου ἀντιπνεύσαντος.

Schol. Aristoph. *Plut.* 9, καὶ τὰ μὲν περὶ τοῦ Πυθίου τρίποδος διαφόρως ἱστορούμενα ἐν τοῖς τοῦ Πινδάρου ὕμνοις εὐκαίρως ὑμῖν διαιλεῖται.

III.

ΠΑΙΑΝΕΣ.

Εἰς Ἀπολλῶνα Πυθιον.

29. [24.] = B⁴ 52.

Ἀμφιπόλοισι μαρνάμενον μοιριᾶν περὶ τιμᾶν ἀπο-
λωλέναι.

30. [25.] = B⁴ 53.

Χρύσ(ε)ιαι δ' ἐξ ὑπερῶου
ἄειδον Κηληδόνες.

29 Schol. N. 7. 94. From a paeân composed for Delphi. The words refer to Neoptolemos.

30 Paus. 10. 5. 12. The κηληδόνες (Aithén. 7. 290 ε, Paus. κηλημονες) were like the Seirens. From

* 31. [26.] = B⁴ 3.

Plut. *Consol. ad Apoll.* c. 14, καὶ περὶ Ἀγαμήδους δὲ καὶ Τροφωνίου φησὶ Πίνδαρος, τὸν νεῶν τὸν ἐν Δελφοῖς οἰκοδομήσαντας αἰτεῖν παρὰ τοῦ Ἀπόλλωνος μισθόν, τὸν δ' αὐτοῖς ἐπαγγεῖλαισθαι εἰς ἐβδόμην ἡμέραν ἀποδώσειν, ἐν τσοῦτῳ δ' εὐωχεῖσθαι παρακελεύσασθαι, τοὺς δὲ ποιήσαντας τὸ προσταχθέν, τῇ ἐβδόμῃ νυκτὶ κατακοιμηθέντας τελευτῆσαι. λέγεται δὲ καὶ αὐτῷ τῷ Πινδάρῳ ἐπισκῆψαντι τοῖς παρὰ τῶν Βοιωτῶν πεμφθεῖσιν εἰς θεοῦ πυθέσθαι, τί ἄριστόν ἐστιν ἀνθρώποις, ἀποκρίνασθαι τὴν πρόμαντιν, ὅτι οὐδ' αὐτὸς ἀγνοεῖ, εἴ γε τὰ γραφέντα περὶ Τροφωνίου καὶ Ἀγαμήδους ἐκείνου ἐστίν. εἰ δὲ καὶ πειραθῆναι βούλεται, μετ' οὐ πολὺ ἔσεσθαι αὐτῷ πρόδηλον· καὶ οὕτω πυθόμενον τὸν Πίνδαρον συλλογίζεσθαι τὰ πρὸς τὸν θάνατον, διελθόντος δ' ὀλίγου χρόνου τελευτῆσαι.

* 32. [27.] = B⁴ 54.

Pausan. x. 16. 2, τὸν δὲ ὑπὸ Δελφῶν καλούμενον ὀμφαλὸν λίθου πεποιημένον λευκοῦ, τοῦτο εἶναι τὸ ἐν μέσῳ τῆς πάσης αὐτοῖ λέγουσιν οἱ Δελφοί, καὶ ἐν ᾧ δὴ τινὶ Πίνδαρος ὁμολογοῦντά σφισιν ἐποίησεν. Cf. Strabo, ix. 419, καὶ ἐκάλεσαν τῆς γῆς ὀμφαλόν, προσπλάσαντες καὶ μῦθον, ὃν φησι Πίνδαρος, ὅτι συμπέσοιεν ἐνταῦθα οἱ αἰετοὶ οἱ ἀφ' ἐθέντες ὑπὸ τοῦ Διός, ὁ μὲν ἀπὸ τῆς δύσεως, ὁ δ' ἀπὸ τῆς ἀνατολῆς.

* 33. [28.] = B⁴ 55.

Schol. Aeschyl. *Eum.* 3, Πίνδαρός φησι πρὸς βίαν κρατῆσαι Πυθοῦς τὸν Ἀπόλλωνα, διὸ καὶ ταρταρῶσαι ἐζήτει αὐτὸν ἡ Γῆ.

Galen, T. 18 A, p. 519, Bergk gets ἐξ ὑπερβ' αἰετοῦ for ἐξ ὑπερβίου. Golden figures representing these females were suspended under the roof of the third temple at Delphi [Don.].

31 Bergk now considers that

this passage refers to the Isthmian to which the Frag. 1 A belonged.

32 The golden eagles and omphalos are represented on a stater of Kyzikos, *Brit. Mus. Educ. Series of coins*, Period 2, no. 12. Cf. P. 4. 4, 74.

34. = B⁴ 56.

Himer. III. 1, χαῖρε φίλον φάος χαρίεντι μειδιόον προσώπῳ· μέλος γάρ τι λαβὼν ἐκ τῆς λύρας εἰς τὴν σὴν ἐπιδημίαν προσάσομαι, ἡδέως μὲν ἂν πείσας καὶ αὐτοὺς τοὺς λόγους λύραν μοι γενέσθαι καὶ ποιήσιν, ἵνα τι κατὰ σοῦ νεανιεύσωμαι, ὁποῖος Σιμωνίδης ἢ Πίνδαρος κατὰ Διονύσου καὶ Ἀπόλλωνος. Cf. *ib.* XIII. 7, τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσηγέτῃ εἰκάζεσθαι, οἶον αὐτὸν καὶ Σαπφῷ καὶ Πίνδαρος ἐν ψδῇ κόμῃ τε χρυσῇ καὶ λύραις κοσμήσαντες, κύκνοις ἔποχον εἰς Ἑλικῶνα πέμπουσι, Μούσαις Χάρισί τε ὁμοῦ συγχορεύοντα.

Εἰς ΔΙΑ ΔΩΔΩΝΑΙΟΝ.

* 35. [29.] = B⁴ 57.

Δωδωναῖε μεγάσθενες, ἀριστότεχνα πάτερ.

35 A.

Dio Chrys. *Or.* XII. T. I. 251 Emper. ὃν πάνν καλῶς ποιητῆς προσεῖπεν ἕτερος· Δωδ. μ. ἀρ. π. οὗτος γὰρ δὴ πρῶτος καὶ τελειότατος δημιουργὸς χορηγὸν λαβὼν τῆς αὐτοῦ τέχνης, κ.τ.λ. Cf. Plut. *Praec. Reip. Ger.* c. 13, ὁ δὲ πολιτικὸς ἀριστοτέχνης τις ὢν κατὰ Πίνδαρον καὶ δημιουργὸς εὐνομίας καὶ δίκης: *de sera Num. vind.* c. 4, καὶ Πίνδαρος ἐμαρτύρησεν ἀριστοτέχνην ἀνακαλούμενος τὸν ἄρχοντα καὶ κύριον ἀπάντων θεόν, ὡς δὴ δίκης ὄντα δημιουργόν: *de fac. in orbe lun.* c. 13, ἥ τίνος γέγονε ποιητῆς καὶ πατὴρ δημιουργὸς ὁ Ζεὺς ὁ ἀριστοτέχνης. *Id. adv. Stoic.* c. 14, *Symp. Quaest.* I. 2. 5 et Clem. Alex. *Str.* v. 710, Euseb. *Praep. Ev.* XIII. 675 B. Bergk conjectures that Δαμιοεργὲ δίκας τε καὶ εὐνομίας should be added to Frag. 35.

36. [30.] = B⁴ 58.

Schol. Soph. *Trach.* 175, Εὐριπίδης δὲ τρεῖς γεγονέναι φησὶν αὐτὰς (περιστεράς)· οἱ δὲ δύο, καὶ τὴν μὲν εἰς Λιβύην ἀφικέσθαι Θῆβηθεν εἰς τὸ τοῦ Ἀμμωνος χρηστήριον, τὴν (δὲ εἰς τὸ) περὶ τὴν Δωδώνην, ὡς καὶ Πίνδαρος Παιᾶσιν.

35 A Bergk's note on Frag. 35.

* 37. 38. [31. 32.] = B⁴ 59. 60.

Strabo, VII. 328, πότερον δὲ χρὴ λέγειν Ἑλλοὺς, ὡς Πίνδαρος, ἢ Σελλοὺς, ὡς ὑπονοοῦσιν παρ' Ὀμήρῳ κείσθαι, ἢ γραφὴ ἀμφίβολος οὕσα οὐκ ἐφ' αὐτοῦ δύσχυρίζεσθαι. Cf. Et. M. 709. 38, Schol. Il. π. 234, Πίνδαρος Ἑλλοὶ χωρὶς τοῦ σ ἀπὸ Ἑλλοῦ τοῦ δρυτόμου, φασὶ τὴν περιστερὰν πρώτην καταδείξει τὸ μαντεῖον. Eust. Il. 1057. 57.—Strabo, VII. 328, καὶ οἱ τραγικοὶ τε καὶ Πίνδαρος Θεσπρωτίδα εἰρήκασιν τὴν Δωδώνην.

39. [33.] = B⁴ 61.

Τί δ' ἔλπει σοφίαν ἔμμεναι, ᾧ τ' ὀλίγον τοι
ἀνὴρ ὑπὲρ ἀνδρὸς ἰσχύει;
οὐ γὰρ ἔσθ' ὅπως τὰ θεῶν βουλευμάτων' ἐρευνάσει
βροτέα φρενί· θνατᾶς δ' ἀπὸ ματρὸς ἔφυ.

40. [34.] = B⁴ 62.

Schol. Apoll. Rhod. I. 1086, εἴληφε δὲ τὰ περὶ τῶν ἀλκούνων παρὰ Πινδάρου ἐκ Παιάνων...εὐλόγως δὲ ὅσσαν εἶπε τὴν ἀλκούνος φωνήν· ὑπὸ γὰρ Ἥρας ἦν ἀπεσταλμένη, ὥς φησι Πίνδαρος.

41. [35.] = B⁴ 63.

Tzetz. ad Lycophr. 440, οἱ μάντις οἱ γνήσιοι οἱ ἐθάδες τοῦ ἐν Δηραίοις τόπῳ Ἀβδήρων τιμωμένου Ἀπόλλωνος, οὐ μνημονεύει καὶ Πίνδαρος ἐν Παιᾶσιν.

42. * 43. [36. 37.] = B⁴ 64. 65.

Plut. de Musica c. 15, Πίνδαρος δ' ἐν Παιᾶσιν ἐπὶ τοῖς Νιόβης γάμοις φησὶ Λύδιον ἀρμονίαν πρῶτον διδασθῆναι (ὑπὸ Ἀνθίππου). Aelian. Var. Hist. XII. 36, Ἀλκμὰν δέκα (Niobae liberos), Μίμνερμος εἴκοσι, καὶ Πίνδαρος τοσοῦτους. Gellius, Noct. Att. XX. 7, "Nam Homerus pueros puellasque eius (Niobae) bis senos dicit fuisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos."

39 Stob. Ecl. Phys. 2. 1. 8.

39 1 ἔλπει Cf. N. 7. 20.

39 3 Cf. I. 4. 16, Eur. Bacch.

1002.

ἐρευνᾶσαι.

ἐρευνάσει Böckh, Stob.

44. 45. 46. 47. 48. [38. 40. 41. 42. 39.] = B⁴ 66—70.

I. Ammōn. 70, *Θηβαῖοι καὶ Θηβαγενεῖς διαφέρουσιν, καθὼς Δίδυμος ἐν ὑπομνήματι τῷ πρώτῳ τῶν Παιάνων Πινδάρου φησὶν, καὶ τὸν τρίποδα ἀπὸ τούτου Θηβαγενεῖς πέμπουσι τὸν χρύσεον εἰς Ἴσμήνιον ἱερόν* (emendation for Ἴσμηνὸν πρῶτον) κ.τ.λ.—II. Schol. Ol. 1. 26, *περὶ δὲ τῆς Δωρισιτὶ ἁρμονίας εἴρηται ἐν Παιᾶσιν, ὅτι Δώριον μέλος σεμνότατόν ἐστιν.*—III. Schol. Ol. 2. 70, *ἐν δὲ τοῖς Παιᾶσιν εἴρηται περὶ τοῦ χρησμοῦ τοῦ ἐκπεσόντος Λαΐφ, καθὰ καὶ Μνασέας ἐν τῷ περὶ χρησμῶν γράφει· Λαῖε Λαβδακίδη, ἀνδρῶν περιώνυμε πάντων.*—IV. Schol. Pyth. 6. 4, *ἐν τῇ πολυχρῶσφ Ἀπολλωνία νάπη, περὶ ἧς ἐν Παιᾶσιν εἴρηται..... ἐκεῖ γὰρ ἡ Ἀπολλωνία νάπη, περὶ ἧς ἐν Παιᾶσιν εἴρηται.*—V. Schol. Pyth. 12. 45, *ἐν γὰρ τῷ Κηφισῷ οἱ αὐλητικοὶ κάλαμοι φύονται. εἴρηται δὲ καὶ ἐν Παιᾶσι περὶ αὐλητικῆς.*

IV.

ΔΙΘΤΡΑΜΒΟΙ.

49. [43.] = B⁴ 71.

Schol. Ol. 13. 25, *ὁ Πίνδαρος δὲ ἐν μὲν τοῖς Ὑπορχήμασιν ἐν Νάξῳ φησὶν εὑρεθῆναι πρῶτον διθύραμβον, ἐν δὲ τῷ πρώτῳ τῶν Διθυράμβων ἐν Θήβαις, ἐνταῦθα δὲ ἐν Κορίνθῳ.*

50. [44.] = B⁴ 72.

Ἀλόχῳ ποτὲ θωραχθεὶς ἔπεχ' ἄλλοτρίᾳ
ᾠαρίων.

44—48 From Didymos' commentary on Pindar's *Paeāns*.

50 *Etym. Magn.* p. 460. 35, Cramer, *An. Par.* 4. 194, 7, *An. Oz.* 3. 89. 29. 'Once when drunken,

Orion assaulted another's wife.' See L. and S. *θωρήσσω*, π. The allusion is perhaps to Orion and Pléionē. For *ἔπεχ'* or *ἐπέχεω* cf. Schol. N. 2. 16.

51. [52.] = B⁴ 73.

Strabo, ix. 404, καὶ ἡ Ὑρία δὲ τῆς Ταναγραίας νῦν ἐστὶ, πρότερον δὲ τῆς Θηβαΐδος· ὅπου ὁ Ὑριεὺς μεμύθηνται καὶ ἡ τοῦ Ὀρίωνος γένεσις, ἣν φησι Πίνδαρος ἐν τοῖς Διθυράμβοις (cf. Eust. 264. 44). Hygin. *Poet. Astron.* ii. 34, "Aristomachus autem dicit quendam Hyriea fuisse Thebis, Pindarus autem in insula Chio. Hunc autem, cum Iovem et Mercurium hospitio recepisset, petisse ab his, ut sibi aliquid liberorum nasceretur: itaque, quo facilius petitum impetraret, bovem immolasse et his pro epulis apposuisse: quod cum fecisset, poposcisse Iovem et Mercurium quod corium de bove fuisset detractum, et quod fecerant urinae in corium infudisse, et id sub terra poni iussisse: ex quo postea natum puerum, quem Hyrieus e facto Uriona nomine appellaret: sed vetustate et consuetudine factum est ut Orion vocaretur. Hic dicitur Thebis Chium venisse, et Oenopionis filiam Meropen per vinum cupiditate incensus compressisse etc."

52. [53.] = B⁴ 74.

.....Τρεχέτω δὲ μετὰ
Πληϊόναν, ἅμα δ' αὐτῷ κύων (λεοντοδάμας.)

53. [45.] = B⁴ 75.

"Ἴδετ' ἐν χορόν, Ὀλύμπιοι,
ἐπὶ τε κλυτὰν πέμπετε χάριν, θεοί,
πολύβατον οἷτ' ἄσπεος ὀμφαλὸν θυόεντα

52 Schol. N. 2. 16. Lucian, *pro Imag.* c. 18, *Etym. Magn.* p. 675. 33. Τρεχέτω Bergk, Böckh τρέχων.

53 Dionysios Halikarn. *de Comp. Verb.* c. 22, given as an instance τῆς ἀστρηῆς ἀρμονίας. The piece was composed for the Athenians.

53 1 "Ἴδετ' Böckh with one ms. δεῖτ'. Perhaps "Ἴτε δ'. For

αὐτοῦ 2
ζ' ὅπου...

ιδεῖν = 'regard with favor' cf. O. 14. 14. For ιδεῖν ἐν (ἐς) cf. Frag. 100. 9. ἐν Cf. P. 2. 11. For the invocation cf. Aristoph. *Nub.* 563.

2 ἐπὶ Tmesis. Edd. ξπι. κλυτὰν χάριν 'A renowned (or 'loud') song.' Cf. O. 14. 19, I. 6. 19, 7. 16.

3 ὀμφαλόν Dissen takes this to be the altar of the Twelve gods in the forum at Athens.

ἐν ταῖς ἱεραῖς Ἀθάναις
 5 οἰχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν·
 ἰοδετᾶν λάχετε στεφάνων
 τῶν ἐαριδρέπτων λοιβάν, Διόθεν τέ με σὺν ἀγλαῇ
 ἴδετε πορευθέντ' αἰοιδᾷ δεύτερον
 ἐπὶ κισσοδέταν θεόν,
 10 τὸν Βρόμιον Ἐριβόαν τε βροτοὶ καλέομεν. γόνον
 ὑπάτων μὲν πατέρων μελπέμεν
 γυναικῶν τε Καδμειᾶν ἔμολον.
 ἐν Ἀργεῖα Νεμέα μάντιν οὐ λανθάνει,
 φοινικοφείων ὅπ' οἰχθέντος Ὠρᾶν θαλάμου
 εὐδομον ἐπαύωσιν ἔαρ φυτὰ νεκτάρεια.

5 εὐκλέ' εὐκλέα for εὐκλέα, cf. N. 6. 30. Cf. Soph. *Oed. R.* 161. ἀγοράν The old forum below the Pnyx, Akropolis and Areopagos.

6 λάχετε Bergk λάβετε.

7 τῶν ἑαρ. λοιβ. Böckh τῶν τ' ἐαριδρέπτων λοιβᾶν. Bergk τῶν ἐαριδρόπων· | ἀμοιβάν Δι. (ἀμοιβ. acc. in apposition with the sentence). Διόθεν 'From heaven.' ἀγλαῇ Böckh, mss. ἀγλαῖα.

8 δεύτερον Perhaps the first occasion was with the dithyramb of which the next fragment is the opening.

9 κισσοδέταν Bergk ἐπὶ τε κισσοκόμαν. So κισσοφόρος O. 2. 27, Hom. *Hymn.* 26. 1, Eur. *Phoen.* 651. Simon. *Frag.* 148 [205] πολλὰκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὠραὶ | ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμοις | αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἁλώτοις | σοφῶν αἰοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν.

10 τόν 'Whom.' Some place a full stop after v. 9 and a comma after καλέομεν. μὲν...τε Cf. O. 4. 15. πατέρων Zeus, while γυναικῶν Καδμειᾶν means Semelē. For the plural cf. I. 4. 43, τοῖσιν referring only to Achilles, N. 1. 58.

μελπέμεν For inf. cf. I. 7. 63, *Frag.* 7. 5.

11 ἔμολον The poet identifies himself with his ode, cf. O. 7. 13. Some mss. Σεμέλην.

12 mss. ἐν ἀργεῖα νεμέω(α) μαντιν. Heyne ἐν Ἀργεῖα Νεμέα μάντιν (i.e. the custodian of the sacred palm tree at Nemea, branches from which the victors bore in their hands), Bergk ἐναργεῖ ἀνέμων μαντιῇ. Usener ἐναργεῖα τελέων σάματα, Christ ἐναργεῖα τέλεα μάντιν. Perhaps ἐναργεῖ ἀνθεμα μάντιν (ΘΕΜ for ms. ΕΜΕ). Heyne and his followers suppose Pindar to have been at Nemea in the spring. But if this were so, there is no reason why he should mention it, as the games were in the summer. Of course μάντιν is most naturally the poet.

13 φοινικοφείων Koch for mss. φοίνικος ἐάνων. Other Edd. before Bergk φοίνικος ἔρνος. οἰχθέντος Cf. Lucr. 1. 10.

14 ἐπαύωσιν Cf. N. 2. 14 for the meaning 'feel,' 'feel the influence of'; and for the number of P. 1. 13. Bergk ἐπάγωσιν ἔαρ. φυτὰ νεκτάρεια | τότε βδάλλεται.

15 τότε βάλλεται, τότ' ἐπ' ἀμβρόταν χθόν' ἐραταί
 ἴων φόβαι, ῥόδα τε κόμαισι μίγνυνται,
 ἀχέϊται τ' ὀμφαὶ μελέων σὺν αὐλοῖς,
 ἀχέϊται Σεμέλαν ἐλικάμπυκα χοροί.

54. [46.] = B⁴ 76.

᾽Ω ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ αἰίδιμοι,
 Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτο-
 λίεθρον.

* 55. [196.] = B⁴ 77.

᾽Οθι παῖδες Ἀθαναίων ἐβάλοντο φαεννὰν
 κρηπῖδ' ἐλευθερίας.

* 56. [225.] = B⁴ 78.

Κλυθ', Ἀλαλὰ Πολέμου θύγατερ,
 ἐγγέων προοίμιον, ᾗ θύεται
 ἄνδρες (ὕπερ πόλιος) τὸν ἰρόθυτον θάνατον.

57A. 57B. [47. 48.] = B⁴ 79 A, B.

Πρὶν μὲν εἶρπε σχοινοτένειά τ' αἰοιδὰ διθυράμβων
 καὶ τὸ σὰν κίβδαλον ἀνθρώποισιν ἀπὸ στομάτων.

15 χθόν' Var. lect. χέρσον.

16 μίγνυνται The ῥόδα softens the schema *Pindaricum* (cf. P. 10. 71, O. 10. 6).

17 ἀχέϊται τ' Hermann's correction of *οἰχνεῖτε, ὑμνεῖτε*, from Lesbos, *περὶ σχημάτων*, p. 184, Valcknaer. Bergk *ἀχέϊ τ'* after one ms.

54 Schol. Aristoph. *Acharn.* 673, *Nub.* 299, *Equ.* 1329, Aristid. 3. 341. Cf. Isokr. *de Antidosi*, 166. Cf. also O. and P. pp. xi, xii.

54 I ᾽Ω ταὶ Böckh αἰ τε. ἰοστέφανοι I.e. at the vernal Dionysia, cf. last Frag. v. 6. Cf. Aristoph. *Acharn.* 636 sqq.

55, 56 Plut. *de Gl. Athen.* c. 7.

57 A Strabo 10. 469 (719), Athénæos 11. 467 B, 10. 488 D, Dionysios Hal. *de Comp. Verb.* c. 14. Böckh by emendation and combination gets the text. Dionysos I.e. explains, *εἰσι δὲ οἱ ἀσίγμους ψῆδ' ὅλας ἐποιοῦν, δηλοὶ δὲ τοῦτο Πίνδαρος, κ.τ.λ.* Such an ode was ascribed to Lasos of Hermionè, under whom Pindar studied. The Greeks confused the Phoenician sibilants. The sign of *shin* M is used for sigma in early Aeolo-Dorian alphabets, while the name σὰν may be borrowed from the Phoenician equivalent for

.....σοὶ μὲν κατάρχειν,
 μήτηρ μεγάλη, πάρα ῥόμβοι κυμβάλων·
 ἐν δὲ κεχλάδειν κρόταλ', αἰθομένα δὲ δαῖς ὑπὸ ξαν-
 θαῖσι πεύκαις.

57c. = B⁴ 80.

Κυβέλα μήτηρ θεῶν.

58. [49.] = B⁴ 81.

.....Σὲ δ' ἐγὼ παρά μιν
 αἰνέω μὲν, Γηρυόνα, τὸ δὲ μὴ Διὶ
 φίλτερον συγῶμι πάμπαν· οὐ γὰρ ἔοικὺς
 ἀρπαζομένων τῶν ἐόντων καθήσθαι παρ' ἐστία,
 5 καὶ κακὸν ἔμμεναι.

59. [50.] = B⁴ 82.

Τὰν λιπαρὰν μὲν Αἴγυπτον ἀγχίκριμνον.

either *shin* or *sain* (the 7th letter, zêta). The sigma of the ordinary Greek alphabet takes the place of *shin*, while the Greek Xi has the place of *samech*, but its name sounds as if it might be borrowed from *shin*. Zêta again has the place of *sain* but the name of *tsade*. These facts suggest that the ordinary Doric sibilant differed in pronunciation from the Attic and that ξ < sy (Doric future) may have been pronounced more like our *sh* or German *sch* than like *ks*. In this fragment Pindar seems to claim the invention of improvements in the dithyramb. Is διθύραμβος a dialectic form for διφθέραμβος, 'skin-chant,' the part -αμβο- being akin to ὁμφή? For Pindar's punning derivation see Frag. 62.

57 v Strabo, l. c. Frag. 57 A, whence it appears that this fragment is from the same dithyramb

as the last.

57 v 1 κατάρχειν For the active see my note on ἀπάρχει, N. 4. 46.

57 v 3 ἐν δέ Cf. O. 7. 5, Soph. Oed. R. 27. κεχλάδειν mss. καχλάδων. Text Hermann.

57 c Philodēmos, περὶ εὐσεβ. p. 29 (Gompertz). Bergk's restoration from a very corrupt passage. Perhaps it is from the same ode as the last two fragments.

58 Aristid. 2. 70.

58 1 παρὶ μιν So Bergk from two mss. and a Schol. Böckh παρ' ἄμυν, other mss. παρ' ἄμιν, 'between ourselves.'

58 4 Cf. O. 1. 83.

58 5 καὶ κακόν 'And so be a coward.'

59 Schol. P. 2, Inscr. ἀγχίκριμνον V. l. ἀγει κνήμων. For taxi cf. Frag. 184.

60. [51.] = B⁴ 83.

Ἦν ὅτε σύας τὸ Βοιώτιον ἔθνος ἔνεπον.

61. [54.] = B⁴ 84.

Harpokrat. 142, παλιναίρετος...ἐπὶ δὲ τῶν καθαιρεθέντων οἰκοδομημάτων καὶ ἀνοικοδομηθέντων Πίνδαρος Διθυράμβοις. Phot. 373, 11.

* 62. [55.] = B⁴ 85.

Et. M. 274, 50, Διθύραμβος...Πίνδαρος δὲ φησὶ λυθίραμβον· καὶ γὰρ Ζεὺς τικτομένου αὐτοῦ ἐπεβόα Δῦθι ῥάμμα, λῦθι ῥάμμα, ἵν' ἧ λυθίραμμος, καὶ διθύραμβος κατὰ τροπὴν καὶ πλεονασμόν.

* 63. [56.] = B⁴ 86.

Choeroboskos, I. 279, εἴτα αὕτη ἡ αἰτιατικὴ φημί δὲ ἡ ἵκτινον κατὰ μεταπλάσμον γέγονεν ἵκτινα, ὥσπερ...διθύραμβον διθύραμβα παρὰ Πινδάρῳ.

V.

ΠΡΟΣΟΔΙΑ.

ΕΙΣ ΔΗΛΟΝ.

64. 65. [58.] = B⁴ 87. 88.

Στρ.

Χαῖρ', ὦ θεοδμάτα, λιπαροπλοκάμου
παῖδεσσι Λατοῦς ἡμεροέστατον ἔρνος,
πόντου θύγατερ, χθονὸς εὐρείας ἀκίνητον τέρας, ἄντε
βροτοὶ

60 Schol. O. 6. 152. Cf. O. 6. 90.

64 Philo-Judaeus, *de Corrupt. Mundi*, 2. p. 511 (Mangey).

64 3 ἀκίνητον In B.C. 490 Délos

was shaken by an earthquake, so unless I. 1 and this 'Prosodiac Paeân' were composed before that date, the epithet means 'unmoved from its place,' as is most likely.

Δᾶλον κυκλήσκεισιν, μακάρες δ' ἐν Ὀλύμπῳ τηλέφαντον
κυανέας χθονὸς ἄστρον.

... ..

Ἄντ.

ἦν γὰρ τοπάροιθε φορητὰ κυμάτεσσιν παντοδαπῶν τ'
ἀνέμων
ῥιπαῖσιν· ἀλλ' ἂ Κοιογενῆς ὁπότε ὠδίνεσσι θαοῖς
ἀγχιτόκοις ἐπέβαινεν, δὴ τότε τέσσαρες ὀρθαὶ
πρέμνων ἀπώρουνσαν χθονίων,
5 ἂν δ' ἐπικράνοις σχέθον πέτραι ἀδαμαντοπέδιλοι
κίονες· ἐνθα τεκοῖσ' εὐδαίμον' ἐπόψατο γένναν.

ΑΙΓΙΝΗΤΑΙΣ ΕΙΣ ΑΦΑΙΑΝ.

66. [59.] = B⁴ 89.

Τί κάλλιον ἀρχομένοισιν ἢ καταπανομένοισιν,
ἢ βαθύζωνόν τε Λατὼ καὶ θοᾶν ἵππων ἐλάτειραν
ἀεῖσαι;

ΕΙΣ ΔΕΛΦΟΥΣ.

* 67. [60.] = B⁴ 90.

.....Πρὸς Ὀλυμπίου Διὸς σε,
χρυσέα κλυτόμαντι Πυθοῖ,
λίσσομαι Χαρίτεσσί τε καὶ σὺν Ἀφροδίτῃ
ἐν ζαθέῳ με δέξαι χορῷ
5 αἰοίδιμον Πιερίδων προφάταν.

64 4 Dēlos was called Asteria and Anaphē.

65 Strabo 10. p. 742 v (485). It is clear from the metre this fragment is from the same poem as the last. The first two verses of 65 answer to the third and fourth of 64.

65 2 Κοιογενῆς Lēto, cf. Hēs. Theog. 404—406. θαοῖς mss. θόοις, Bergk θόοις'.

65 3 ἐπέβαινεν Porson ἐπέβαν.

65 5 ἀν...σχέθον Tmesis.

66 Schol. Aristoph. *Equites*, 1263, cf. Paus. 2. 30. 3.

66 2 ἐλάτειραν Artemis Aphaea, a goddess worshipped in Aegina. Cf. *Ἰπποσόα*, O. 3. 26.

67 Aristid. 2. 510 (379).

67 4 χορῷ So Bergk, vulg. *χώρῳ*, perhaps 'the dancing-place' at Delphi. For the connexion of Aphroditē and the Graces with Delphi cf. P. 6. 2.

68. [61.] = B⁴ 91.

Porphyr. *de Abst.* III. 251, Πίνδαρος δὲ ἐν προσφδίοις (προσοδίοις) πάντας τοὺς θεοὺς ἐποίησεν, ὅποτε ὑπὸ Τυφῶνος ἐδιώκοντο, οὐκ ἀνθρώποις ὁμοιωθέντας, ἀλλὰ τοῖς ἄλλοις (Wesseling τοῖς ἀλόγοις) ζῴοις.

* 69. 70. [93.] = B⁴ 92. 93.

Κεῖνφ μὲν Αἴτνα δεσμὸς ὑπερφίαλος
ἀμφίκειται.

* * *

ἀλλ' οἶος ἄπλατον κεράϊζες θεῶν
Τυφῶν' ἑκατοντακάρανον ἀνάγκῃ, Ζεῦ πάτερ,
ἐν Ἀρίμοις ποτέ.

71. = B⁴ 94.

Μεμναίατ' αἰοιδᾶς.

VI.

ΠΑΡΘΕΝΙΑ.

ΠΑΝΙ 72—77.

72. [63.] = B⁴ 95.

᾽ὦ Πάν, Ἀρκαδίας μεδέων, καὶ σεμνῶν ἀδύτων φύλαξ,
... ..
Ματρὸς μεγάλας ὁπαδέ, σεμνᾶν Χαρίτων μέλημα
τερπνόν.

69, 70 Strabo 13. 626 (930 A).
Cf. Julian, *Ep.* 24. 395.

70 2 ἑκατοντακάρανον So Hermann after P. 1. 16 (cf. Schol. Hes. *Theog.* 311), MSS. Τυφῶνα πεντηκον-

τακέφαλον.

71 Cramer, *An. Par.* 3. 292. 26.

72 Eustath. *Prooem.* 27. Schol. P. 3. 139.

* 73. [66.] = B⁴ 96.

᾽Ω μάκαρ, ὄντε μεγάλας θεοῦ κύνα παντοδαπὸν
καλέοισιν Ὀλύμπιοι.

* 74. [65.] = B⁴ 98.

Schol. Theokr. v. 14, τὸν Πᾶνα τὸν ἄκτιον· τινὲς δὲ τὸν
᾽Απόλλωνα φασὶ τὸν ἐπὶ τῆς ἀκτῆς ἰδρυμένον, φησὶ δὲ καὶ Πίνδαρος
τῶν ἀλίων αὐτὸν φροντίζειν.

* 75. [64.] = B⁴ 97.

Τὸ σαυτοῦ μέλος γλάξεις.

* 76. [67.] = B⁴ 99.

Aristid. i. 49, Διδόασι δ' αὐτῷ καὶ τὸν Πᾶνα χορευτὴν
τελεώτατον θεῶν ὄντα, ὡς Πίνδαρός τε ὑμνεῖ καὶ οἱ κατ'
Αἴγυπτον ἱερεῖς κατέμαθον.

* 77. [68.] = B⁴ 100.

Serv. Virg. *Georg.* i. 16, "Pana Pindarus ex Apolline et
Penelopa in Lyco (Lycæo) monte editum scribit, qui a
Lycæone rege Arcadiæ locus (Lycæus) mons dictus est: alii
ex Mercurio et Penelope natum, comitem feras solitum e
cubilibus excitare, et ideo capripedem figuratum esse etc."
But Schol. in Theokr. *Syrīna*, Τὸν δὲ Πᾶνα ἔνιοι γηγενῇ ἰστο-
ροῦσιν, ἔνιοι δὲ Αἰθέρως καὶ νύμφης Οἰνός, ὡς καὶ Πίνδαρος, ἔνιοι
δὲ Ὀδυσσέως.

73 Aristot. *Rhet.* 2. 24.

73 1 παντοδαπὸν The mean-
ing which παντοδαπός obviously
bears Aristoph. *Ran.* 289 is 'taking
all kinds of forms'; but for this
passage 'universal' is still better.
Pindar may however apply Em-
pusa-like attributes to the god
who was often the author of terror.

The name κύων is not inappropriate
to the god of flocks who was also a
hunter, when he is spoken of as an
attendant.

75 Schol. Theokr. i. 2, inter-
preting εἰαυτῷ ψόδην ἄδεις. For
γλάξεις for κλάξεις cf. γλώσσα for
κλώγα.

ΑΠΟΛΛΩΝΙ.

* 78. 79. [70.] = B⁴ 101. 102.

.....Κινηθεὶς ἐπήγει

γᾶν καὶ θάλασσαν καὶ σκοπιαῖσιν μεγάλαις ὀρέων
ὑπερ ἔστα,καὶ μυχοὺς δινάσσατο βαλλόμενος κρηπίδας ἀλσέων,
καὶ ποτε τὸν τρικάρανου Πτωῦτου κευθμῶνα κατέσχεθε...

* * *

.....ναοπόλον μάντιν δαπέδοισιν ὁμοκλέα.

80. [62.] = B⁴ 103.

Schol. Arist. *Acharn.* 720, Ἀγοράζειν ἐν ἀγορᾷ διατρίβειν ἐν ἐξουσίᾳ καὶ παρρησίᾳ ἐστίν, Ἀττικῶς, ὅθεν καὶ ἡ Κόριννα, ἐστὶ τοῦ Πινδάρου ἀττικιστί, ἐπεὶ καὶ ἐν τῷ πρώτῳ τῶν Παρθενίων ἐχρήσατο τῇ λέξει.

81. [69.] = B⁴ 104.

Schol. Theokr. II. 10, Πίνδαρός φησιν ἐν τοῖς κεχωρισμένοις τῶν Παρθενίων (παρθένων), ὅτι τῶν ἐραστῶν οἱ μὲν ἄνδρες εὖχονται τὸν Ἥλιον, αἱ δὲ γυναῖκες Σελήνην.

VII.

ΤΠΟΡΧΗΜΑΤΑ.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩ. 82. 83.

82. [71. 72.] = B⁴ 105.

Σύνες ὃ τοι λέγω, ζαθέων ἱερῶν

78, 79 Strabo 9. 412, 413.

78 3 δινάσσατο Qy. ἀλλὰ σ-
σετο? βαλλόμενος Cf. P. 5. 83,
7. 3.

78 4 Πτωῦτον Bergk, vulg.
Πτώων. The ode seems to have

celebrated the foundation of an
oracle and shrine near Akraephia,
between Mt Ptoon and the Lake
Kōpāis.

82 Schol. N. 7. 1; Schol. P.
2. 127; Schol. Aristoph. *Aves*, 925.

ὁμώνυμε πάτερ, κτίστορ Αἴτνας·
 Νομάδεσσι γὰρ ἐν Σκύθαις ἀλᾶται Στράτων,
 ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται·
 5 ἀκλεῆς ἔβα τῶνδε.....

83. [73.] = B⁴ 106.

Ἀπὸ Ταῦγέτοιο μὲν Λάκαιναν
 ἐπὶ θηρσὶ κύνα τρέφειν πυκινώτατον ἔρπετον·
 Σκύριαι δ' ἐς ἄμελξιν γλάγους
 αἶγες ἐξοχώταται·
 5 ὅπλα δ' ἀπ' Ἄργεος· ἄρμα Θηβαῖον· ἀλλ' ἀπὸ τᾶς
 ἀγλαοκάρπου
 Σικελίας ὄχημα δαιδάλεον ματεύειν.

ΘΗΒΑΙΟΙΣ Εἰς ΗΛΙΟΝ ΕΚΛΕΙΨΑΝΤΑ.

* 84. [74.] = B⁴ 107.

Ἀκτὶς Ἀελίου, τί, πολύσκοπ' ἐμὰ θεά, ἐμῶν μᾶτερ
 ὀμμάτων,
 ἄστρον ὑπέρτατον ἐν ἀμέρᾳ κλεπτόμενον,
 ἔθηκας ἀμάχανον ἰσχὺν [πτανὸν]

Cf. Plato, *Phaedr.* 236 D, *Meno* 76 D.

82 3 It is not certain that this line followed the last immediately. Στράτων Hieron's charioteer when he won the victory celebrated by P. 2, to whom he had given the mules. Here Pindar hints that a chariot also would be acceptable. Note the absence of any formal indication of the simile.

83 Athenaeos 1. 28 A, clearly from the same poem as Frag. 82.

83 1 Cf. Soph. *Aj.* 8.

83 5 ὅπλα 'Shields,' cf. O. 7. 83.

83 6 Cf. O. 4. 10, note.

84 Dionys. Hal. *de adm. vi dic. Demosth.* c. 7. Cf. Boetticher, *Annal. Antiqu.* 1853, p. 184. The various proposed emendations of the text are given in Bergk, ed. 4. Ideler supposes that the eclipse in question occurred at 2 P.M., April 30, B.C. 463. With this fragment compare Archilochos *Frag.* 74.

84 1 ἐμὰ, κ.τ.λ. MSS. ἐμῆς θεῶ μ' ἄτερ ὀμμάτων. Bergk τί πολύσκοπ' ἐμήσω, ἐμῶν μᾶτερ ὀμμάτων; πολύσκοπ' Cf. *Il.* 3. 277.

84 2 ἄστρον Vocative in apposition with ἀκτὶς. Cf. Philostratos *Ep.* 53 (72, p. 949), O. 1. 6.

84 3 πτανόν Qy. *πρᾶτιδων*?

- ἀνδράσιν καὶ σοφίας ὁδόν, ἐπισκότον
 5 ἀτραπὸν ἐσσυμένα
 ἑλάν τι νεώτερον ἢ πάρος;
 ἀλλὰ σε πρὸς Διός, ἵπποσδά θεός, ἱκετεύω,
 ἀπήμον' ἐς ὄλβον τινὰ τράποις Θήβαις, ὃ πότνια,
 πάγκοινων τέρας.
 πολέμου δ' εἰ σᾶμα φέρεις τινός, ἦ
 10 καρποῦ φθίσιν, ἢ νιφετοῦ σθένος
 ὑπέρφατον, ἢ στάσιν οὐλομένην,
 ἢ πόντου κενέωσιν ἀνὰ πέδον,
 ἢ παγετὸν χθονός, ἢ νότιον θέρος
 ὕδατι ζακότῳ διερόν,
 15 ἢ γαῖαν κατακλύσαισα θήσεις
 ἀνδρῶν νέον ἐξ ἀρχᾶς γένος,
 ὀλοφύρομαι *οὐδὲν ὃ τι*
 πάντων μέτα πείσομαι.

85. [75.] = B⁴ 108.

Θεοῦ δὲ δείξαντος ἀρχὰν
 ἕκαστον ἐν πρῶγος εὐθείᾳ δὴ κέλευθος ἀρετὰν ἐλεῖν,
 τελευταί τε καλλίονες.

84 4 σοφίας Especially augury
 and foreknowledge.

84 6 ἑλάν 'To bring on some-
 what more strange-and-dreadful.'
 Cf. P. 4. 155.

84 7 ἵπποσδά θεός Blass. mss.
 ἵππος θεός (θαθοός, θαθοός). Bergk
 ἵππους τε θεός lk.

84 8 τράποις Vulg. τράποιο.
 'Turn the universal portent to un-
 troubled prosperity for Thebes.'

84 10 σθένος Cf. I. 3. 2.

84 14—16 So Hermann. The
 asterisks mark the lacuna which
 he filled up. For the sentiment cf.

Eur. *Phoen.* 894 εἰς γὰρ ὧν πολλῶν
 μέτα | τὸ μέλλον, εἰ χρή, πείσομαι·
 τί γὰρ πάθω; Cic. *ad Fam.* 6. 2. 2,
 Plin. *Epp.* 6. 20. 17 *possem gloriari*
non gemitum mihi, non uocem parum
fortem excidisse, nisi me cum omni-
bis, omnia mecum perire misero
magno tamen mortalitatis solacio
credidisset.

85 *Epist. Socrat.* 1; Aristides
 2. 571. Cf. P. 10. 10.

85 2 ἐν For ἐς cf. P. 2. 11.
 πρῶγος 'Great undertaking,' cf. N.
 3. 6, Aesch. *Sept. c. Th.* 2.

86. [228.] = B⁴ 109.

Τὸ κοινόν τις ἀστών ἐν εὐδία τιθεῖς
 ἐρευνασάτω μεγαλάνορος Ἀσυχίας τὸ φαιδρὸν φάος,
 στάσιν ἀπὸ πραπίδος ἐπίκοτον ἀνελών,
 πενίας δότεيران, ἐχθρὰν κουροτρόφον.

87. [76.] = B⁴ 110.

Γλυκὺ δ' ἀπείρουσι πόλεμος· πεπειραμένων δέ τις
 ταρβεῖ προσιόντα νιν καρδίᾳ περισσῶς.

88. [77.] = B⁴ 111.

Ἐνέπισε κεκραμέν' ἐν αἵματι, πολλὰ δ' ἔλκε' ἔμβαλε
 νωμῶν
 τραχὺ ῥόπαλον, τέλος δ' αἰέραις πρὸς * * στιβαρὰς
 ἐσπάραξε πλευράς,
 αἰῶν δὲ δι' ὀστέων ἐρραίσθη.

89. [78.] = B⁴ 112.

Λάκαινα μὲν παρθένων ἀγέλα.

90. [79.] = B⁴ 113.

Schol. Theokr. vii. 103, Ὀμόλας δὲ Θετταλίας ὄρος, ὡς
 Ἐφορος καὶ Ἀριστόδημος ὁ Θηβαῖος, ἐν οἷς ἱστορεῖ περὶ τῆς
 ἐορτῆς τῶν Ὀμολωίων, καὶ Πίνδαρος ἐν τοῖς Ὑπορχήμασιν.

86 Stob. Flor. 58. 9. Cf. Polybios 4. 31, where we are told that in this poem Pindar advised his countrymen not to resist the Persians.

86 2 Ἀσυχίας Cf. P. 8. 1.

86 3 From this line it might be inferred that Pindar was advising the patriotic party to prefer submission to the Persians to intestine strife.

87 Stob. Flor. 50. 3. Eustath. p. 841, 32.

87 1 ἀπείρουσι V. l. ἀπείρω. πεπειραμένων V. l. ἐμπερών.

88 Erôtian, p. 74 (Franz). See Frag. 145.

88 3 αἰῶν Erôt. loc. cit. ὁ νωτιαῖος μυελός. Perhaps this fragment is on the same subject as Frag. 145.

89 Athénæos 14. 631 c.

91. [80.] = B⁴ 114.

Schol. Pind. Isth. i. 21, Ἰόλαος δὲ ἦν Ἡρακλέους ἡνίοχος, ἀλλ' εὐρήματα Πινδάρου ἐν Ὑπορχήμασιν, ὡς καὶ εὐρημα Κάστορος, ὡς αὐτὸς λέγει. Böckh, ἄρματα δὲ αὐτοῦ εὐρημα κατὰ τὰ Πινδάρου κτλ.

92. [81.] = B⁴ 115.

Schol. Pind. Ol. XIII. 25, Ὁ Πίνδαρος δὲ ἐν μὲν τοῖς Ὑπορχήμασιν ἐν Νάξῳ φησὶν εὐρηθῆναι πρῶτον διθύραμβον.

* 93. 94. [82.] = B⁴ 116. 117.

Ὁ Μοισαγέτας με καλεῖ χορεῦσαι.

* * *

Ἄγοις ὦ κλυτὰ θεράποντα Λατοῖ.

VIII.

ΕΓΚΩΜΙΑ.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩ. 95. 96.

95. [83.] = B⁴ 118.

Βούλομαι παῖδεςσιν Ἑλλάνων.....

* 96. [84.] = B⁴ 119.

Ἐν δὲ Ῥόδον...κατ'έκτισθεν.....

ἐνθένδ' ἀφορμαθέντες ὑψηλὰν πόλιν ἀμφινέμονται,
πλείστα μὲν δῶρ' ἀθανάτοις ἀνέχοντες,
ἔσπετο δ' ἀενάου πλούτου νέφος.

93, 94 Hēphaest. p. 78 (46).
Examples of Pindaric hendeca-
syllables.

95 Schol. O. 2. 16. mss. read
παῖδενσιν.

96 Schol. O. 2. 16. From the
same enkōmion as Frag. 95.

96 1 ἐν V. l. ἄν.

96 2 Cf. P. 12. 2.

96 3 For the theme cf. O. 3.
39, 40.

96 4 νέφος Apparently sug-
gested by the shower of gold at
Rhodes, cf. I. 6. 5 note.

ΑΛΕΞΑΝΔΡΩ ΑΜΥΝΤΑ. 97. 98.

97. [85.] = B⁴ 120.

Ὀλβίων ὁμώνυμε Δαρδανιδᾶν,
παῖ θρασύμηδες Ἀμύντα.

* 98. [86.] = B⁴ 121.

...Πρέπει δ' ἐσλοῖσιν ὑμνεῖσθαι καλλίσταις ἀοιδαῖς·
τοῦτο γὰρ ἀθανάτοις τιμαῖς ποτιψαύει μόνον [ῥηθέν].
θνάσκει δὲ σιγαθὲν καλὸν ἔργον.

IX.

ΣΚΟΛΙΑ.

ΞΕΝΟΦΩΝΤΙ ΚΟΡΙΝΘΙΩ.

99. [87.] = B⁴ 122.

Στρ. α'.

Πολύξεναι νεάνιδες, ἀμφίπολοι
Πειθοῦς ἐν ἀφνειῷ Κορίνθῳ,
αἴτε τᾶς χλωρᾶς λιβάνου ξανθὰ δάκρη

97 Schol. N. 7. 1, Dion Chrysost. *Orat.* 2, p. 25 (Vol. 1. 28, ed. Emper).

98 Dion. Hal. *de adm. vi dic.* *Demosth.* c. 26. From the same *enkômion* as Frag. 97.

99 1 For sentiment cf. N. 3. 29.

99 2 ποτιψαύει Cf. P. 9. 120, I. 3. 29.

99 3 Cf. N. 4. 6, I. 3. 58. 82 *σιγαθέν* So Barnes. mss. δ' ἐπι-
ταθέν. Sylburg, Böckh ἐπιλασθέν.

99 Athénæos 13. 573 c. Part of a skolon performed at the temple of Ἀφροδίτῃ Οὐρανία when

Xenophon of Corinth offered a sacrifice before competing for the Olympian games, and according to Corinthian custom engaged a number of *ἐταῖραι*, *ιερόδουλοι* to attend the ceremony. Such *ιερόδουλοι* are still found in connexion with temples in India. The skolia of Pindar seem to have differed from ordinary drinking songs in being choric, or at least accompanied by a choric dance, executed in this case by 100 *ἐταῖραι*.

99 1 Πολύξεναι For this feminine cf. N. 3. 2.

θυμιάτε, πολλάκι ματέρ' ἐρώτων οὐρανίαν πτάμεναι
5 νόημα ποττὰν Ἀφροδίταν,

Στρ. β'.

ὕμῖν ἄνευθ' ἀπαγορίας ἔπορεν,
ὦ παῖδες, ἐρατειναῖς ἐν εὐναῖς
μαλθακᾶς ὥρας ἀπὸ καρπὸν δρέπεσθαι.
σὺν δ' ἀνάγκα πᾶν καλόν.....

Στρ. γ'.

10 ἀλλὰ θαυμάζω, τί με λέξοντι Ἴσθμοῦ
δεσπότηι τοιάνδε μελίφρονος ἀρχὰν εὐρόμενον σκολίου
ξυνάορον ξυναῖς γυναιξίν.

Στρ. δ'.

διδάξαμεν χρυσὸν καθαρᾷ βασάνῳ.

ὦ Κύπρου δέσποινα, τεὸν δεῦτ' ἐς ἄλσος
15 φορβάδων κορᾶν ἀγέλαν ἑκατόγγυιον Ξενοφῶν τελέαις
ἐπάγαγ' εὐχολαῖς ἱανθείς.

ΘΕΟΞΕΝΩΙ ΤΕΝΕΔΙΩ.

* 100. [88.] = B⁴ 123.

Στρ.

Χρῆν μὲν κατὰ καιρὸν ἐρώτων δρέπεσθαι, θυμέ, σὺν
ἀλικία·

99 5 νόημα 'Soaring in soul.'
Cf. Soph. *Aj.* 693. ποττὰν The
poet seems to adopt the dialect of
Corinth. Cf. O. 13. 3, note (*fin.*).

99 6 ἄνευθ' ἀπ. So Bergk or
ἐπαγορίας. Böckh ὕμῖν ἂν ἄνωθεν
ἀπ. The goddess is wont to make
no excuse for allowing you &c.;
i.e. she deems it proper.

99 8 ὥρας...καρπὸν Cf. P. 9.
37, N. 8. 1. ἀπὸ...δρέπ. Tmesis.
Causative middle.

99 9 The constraint is the en-
thusiasm excited by the goddess.
δ' 'For.'

99 13 διδάξαμεν Frequentative
aorist. 'We prove.'

99 15 ἑκατόγγυιον Here γυῖον
probably means the whole body, as
in N. 7. 73, 9. 24.

100 Athên. 13. 601 c. For
Theoxenos cf. O. and P. p. viii.

100 1 Cf. Frag. 104.

τὰς δὲ Θεοξένου ἀκτῖνας προσώπου μαρμαρυζόσας
δρακεῖς

ὅς μὴ πόθῳ κυμαίνεται, ἐξ ἀδάμαντος
ἣ σιδάρου κεχάλκευται μέλαιναν καρδίαν

Ἀντ.

5 ψυχρᾶ φλογί, πρὸς δ' Ἀφροδίτας ἀτιμασθεὶς ἔλικο-
βλεφάρου

ἣ περὶ χρήμασι μοχθίζει βιαίως, ἣ γυναικείῳ θράσει
[ψυχρὰν] φορεῖται πᾶσαν ὁδὸν θεραπεύων.

ἀλλ' ἐγὼ τᾶσδ' ἕκατι κηρὸς ὥς δαχθεὶς ἔλα

Ἐπ.

ἱρᾶν μελισσᾶν τάκομαι, εὐτ' ἂν ἴδω παίδων νεόγυιον
ἐς ἥβαν.

10 ἐν δ' ἄρα καὶ Τενέδῳ Πειθῷ τ' ἔναιεν
καὶ Χάρις υἱὸν Ἀγησιλάου.

ΟΡΑΣΥΒΟΥΔΩ. ΑΚΡΑΓΑΝΤΙΝΩ.

101. [89. 94.] = B⁴ 124.

᾿Ω Θρασύβουλ', ἐρατᾶν ὄχημ' αἰοιδᾶν

τοῦτό τοι πέμπω μεταδόρπιον· ἐν ξυνῷ κεν εἴη συμ-
πόταισιν τε γλυκερὸν

100 2 μαρμαρυζόσας Edd. μαρμαριζ., but one ms. gives text, for which cf. μαρμαρυγή.

100 4 μέλαιναν Cf. Aristoph. Ran. 470.

100 5 ψυχρᾶ Oxymoron and causative use; 'chilling.'

100 6 βιαίως 'Unnaturally,' cf. Plat. Tim. 64 D, Aristot. Eth. Nic. 3 χρηματιστῆς (βλος) βιαίως τίς ἐστίν. γυναικείῳ θράσος or take the text as a Pindaric dative with θεραπεύων, 'in attendance on bold-faced women.'

100 7 ψυχρὰν Probably corrupted by the proximity of ψυχρᾶ,

v. 5.

100 8 τᾶσδ' ἕκατι mss. δ' ἕκατι. Bergk πᾶς δέατι. 'By the influence of Aphroditē.'

ἔλα ἱρᾶν Bergk. mss. ἐλεηράν (ἐλεκράν). But ἱρᾶν μελισσᾶν (mss. μέλισσαν) is out of order. Qy. ἔργον μελισσᾶν?

100 9 ἐς Cf. Frag. 53. 1.

100 10, 11 Qy. Πειθῷ...Χάρις υἱός?

101 Athēnaeos 11. 480 c, 14. 641 b. Böckh thinks that this skolion was sung at a feast in celebration of a Panathēnaic victory, perhaps that mentioned I. 2. 19.

101 2 ἐν ξυνῷ 'At once.'

καὶ Διωνύσοιο καρπῷ καὶ κυλίκεσσιν Ἀθαναίαισι
κέντρον·

* * *

δείπνου δὲ λήγοντος γλυκὺ τραγάλιον
5 καίπερ πεδ' ἄφθονον βοράν.

ΙΕΡΩΝΙ ΣΥΡΑΚΟΣΙΩΝ. 102. 103.

102. [91.] = B⁴ 125.

Τόν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὔρεν
πρῶτος ἐν δείπνοισι Λυδῶν
ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκούων πηκτίδος.

* 103. [92.] = B⁴ 126.

Μηδ' ἀμαύρου τέρψιν ἐν βίῳ· πολὺ τοι
φέρτιστον ἀνδρὶ τερπνὸς αἰών.

* 104. [236.] = B⁴ 127.

Εἴη καὶ ἐρᾶν καὶ ἔρωτι χαρίζεσθαι κατὰ καιρόν·
μὴ πρεσβυτέραν ἀριθμοῦ δίωκε, θυμέ, πρᾶξιν.

101 3 Ἀθαναίαισι. The best kind of kylix was manufactured in Attica. F. Blass, *Mus. Rhen.* 19. 306, makes *δοιδᾶν, εἴη, καρπῷ* the ends of the lines of a three-lined strophe, and joins on to this fragment Frag. 203.

102 Athén. 14. 635 D.

102 1 τόν The βάρβιτος or μάγadis.

102 3 ἀντίφθογγον 'Of opposite sound.' Terpander, oppressed by the shrillness of the πηκτίς, conceived the idea of the deep-toned βάρβιτος. For this sense of ὑψηλός cf. ὑψόφωνος.

103 Athén. 12. 512 D. From a poem in praise of Hiero of Syracuse. Böckh refers it to the skolion, whence comes Frag. 102.

104 Athén. 13. 601 C. Cf. Frag. 100. 1.

104 1 εἴη Cf. I. 1. 64. ἔρωτι Bergk conjectured *ἔρωσιν*, and δ at the end of the verse, referring it to Frag. 100.

104 2 'Do not pursue amours when older than the (natural) tale (of years).' For construction cf. I. 3. 31. πρᾶξιν See L. and S. s. v. II. 3.

105. [90.] = B⁴ 128.

Χάριτάς τ' Ἀφροδισίων ἐρώτων,
 ὄφρα σὺν Χιμάρῳ μεθύων Ἀγάθωνί τε καλῶ
 κότταβον.

X.

ΘΡΗΝΟΙ.

* 106. 107. [95.] = B⁴ 129, 130.

Τοῖσι λάμπει μὲν μένος ἀελίου τὰν ἐνθάδε νύκτα κάτω,
 φοινικορόδοις δ' ἐνὶ λειμώνεσσι προάστιον αὐτῶν
 καὶ λιβάνῳ σκιάρων καὶ χρυσέοις καρποῖς βεβριθός.
 καὶ τοὶ μὲν ἵπποις γυμνασίοις τε, τοὶ δὲ πεσσοῖς,
 5 τοὶ δὲ φορμίγγεσσι τέρπονται, παρὰ δὲ σφισιν εὐανθῆς
 ἄπας τέθαλεν ὄλβος.
 ὁδμὰ δ' ἐρατὸν κατὰ χῶρον κίδναται
 αἰεὶ θύα μινγύντων πυρὶ τηλεφανεῖ παντοῖα θεῶν ἐπὶ
 βωμοῖς.

* * *

ἐνθεν τὸν ἄπειρον ἐρεύγονται σκότον
 βληχροὶ δνοφερᾶς νυκτὸς ποταμοί.....

108. [96.] = B⁴ 131.

Ὀλβία δ' ἅπαντες αἴσα λυσίπονον τελευτάν.

105 Athén. 10. 427 D.

105 2 Χιμάρῳ mss. χειμάρῳ,
 Böckh χειμάρῳ. Text, Bergk com-
 paring Polyb. 29. 1.

106, 107, 108 Plutarch, *Cons.*
ad Apoll. c. 35, *de Occulto Viv.* c. 7
 (σκυθί- for σκιαρ-).

106 1 Contrast O. 2. 61, where
 the vernal equinox is perpetual.
 Perhaps the poet could have recon-
 ciled the two statements.

106 3 σκιάρων Hermann.

Böckh σκιαρῶ.

106 7 μινγύντων 'Since they
 are ever mingling.' Cf. P. 8. 43,
 85.

107 Metre of vv. 6, 7 of 106.
 βληχροὶ 'Sluggish.' Cf. Hor. *Od.*
 2. 14, 17 *visendus ater flumine lan-*
guido | Cocytos.

108 From another thrēnos,
 Plut. *Vit. Rom.* c. 28.

108 1 λυσίπονον After this
 word Böckh inserts μετακίσσονται.

καὶ σῶμα μὲν πάντων ἔπεται θανάτῳ περισθενεῖ,
 ζῶν δ' ἔτι λείπεται αἰῶνος εἰδῶλον· τὸ γὰρ ἔστι μόνον
 ἐκ θεῶν· εὐδαι δὲ πρασσόντων μελέων, ἀτὰρ εὐδόν-
 τεσσιν ἐν πολλοῖς ὀνείροις
 5 δείκνυσι τερπνῶν ἐφέρποισαν χαλεπῶν τε κρίσιν.

* 109. [97.] = B⁴ 132.

Ψυχὰ δ' ἀσεβέων ὑπουράνιοι
 γαίᾳ πωτῶνται ἐν ἄλγεσι φονίοις
 ὑπὸ ζεύγλαις ἀφύκτοις κακῶν·
 εὐσεβέων δ' ἐπουράνιοι ναίοισαι
 5 μολπαῖς μάκαρα μέγαν αἰείδοντ' ἐν ὕμνοις.

* 110. [98.] = B⁴ 133.

Οἷσι δὲ Φερσεφόνα ποινὰν παλαιοῦ πένθεος
 δέξεται, ἐς τὸν ὑπερθεὺς ἄλιον κείνων ἐνάτῳ φέτει
 ἀνδιδοῖ ψυχὰς πάλιν,
 ἐκ τῶν βασιλῆες ἀγαυοὶ καὶ σθένει κραίπνοι σοφίᾳ
 τε μέγιστοι

108 4 *πρασσόντων* Cf. N. 1. 26. For sentiment of Aesch. *Eum.* 104 εὐδουσα γὰρ φρὴν ὁμμασιν λαμπρύνεται, Cic. *Div.* 1. 30. Pindar attached great importance to dreams (Paus. 9. 23). These views as to the future state are probably due to Hēraklitos or Pythagoras.

108 5 Reveal the (correct) judgment which will be held in the future state as to things pleasant and painful.

109 Theodōrētos, *Gr. Affect. Curatio*, 8, p. 599 c; Clemens Alex. *Strom.* 9, p. 640, 22. Dissen suspects the genuineness of this fragment. Prof. Seymour however shows that the sentiments, if not found elsewhere in Pindar, are classical, by quoting Plato, *Phaedo* 81 c ἡ τοιαύτη ψυχὴ βαρύνεται τε καὶ ἔλκεται εἰς τὸν ὀρατὸν τόπον...περὶ τὰ μνή-

ματὰ τε καὶ τοὺς τάφους κυλινδουμένη ... (τῶν φαύλων ψυχαὶ) αἱ περὶ τὰ τοιαῦτα ἀναγκάζονται πλανᾶσθαι δίκην τίνουσαι τῆς προτέρας τροφῆς κακῆς οὐσης, and the epigram on those who fell at Potidaea (Corp. *Inscr. Att.* 442) αἰθὴρ μὲν ψυχὰς ὑπεδέξατο, σώματα δὲ χθών, and Epicharmos (Plut. *Consol. ad Apoll.* 15) γὰρ μὲν εἰς γᾶν, πνεῦμα δ' ἄνω.

109 2 *γαίᾳ* Locative, cf. N. 10. 35.

109 5 *μάκαρα* Note this use of the singular = *θεόν*.

110 Plato, *Meno*, p. 81 b.

110 1 *οἷσι* Cf. O. 13. 29, P. 4. 21, 37. *ποινάν* Cf. *Il.* 9. 633.

πένθεος Euphemistic for *ἀμαρτίας*.
110 2 *ἐνάτῳ* The reference has been thought to be to the exile of a homicide.

110 3, 4 MSS. *ψυχὰν...τῶν*.

ἡ ἄνδρες αὔξοντ'· ἐς δὲ τὸν λοιπὸν χρόνον ἥρωες ἀγνοί
πρὸς ἀνθρώπων καλεῦνται.

111. [99.] = B⁴ 134.

..... Εὐδαιμόνων
δραπέτας οὐκ ἔστιν ὄλβος.

112. [100.] = B⁴ 135.

Πέφνε δὲ τρεῖς καὶ δέκ' ἄνδρας· τετράτῳ δ' αὐτὸς
πεδάθη.

* 113. [101.] = B⁴ 136.

Aristid. i. 130: Ἐπέρχεταιί μοι τὸ τοῦ Πινδάρου προσθεῖναι,
Ἄστρο τε καὶ ποταμοὶ καὶ κύματα πόντου τὴν ἁωρίαν τὴν
σὴν ἀνακαλεῖ.

* 114. [102.] = B⁴ 137.

Ὀλβιος ὅστις ἰδὼν κεῖν' εἰς' ὑπὸ χθόν'. οἶδε μὲν
βίου τελευτάν,
οἶδεν δὲ διόσδοτον ἀρχάν.

115. [103.] = B⁴ 138.

Antiatt. in Bekk. An. i. 99, 2: Ἦτοι οὐκ ἄρχον, ἀλλ'
ὑποτασσόμενον· Πίνδαρος Ὀρήνοις.

116. = B⁴ 139.

Ἐντι μὲν χρυσαλακάτου τεκέων Λατοῦς ἀοιδαὶ
ὦρραι παιανίδες· ἔντι ελλοντος ἐκισὺ . . στέφανον

111 Stobaeos, *Flor.* 103. 6
(*Serm.* 249, p. 821, Wechel). ὄλ-
βος *Vulg.* ὄλβιος. Cf. N. 8. 17.

112 Scholl. O. i. 127, *Il.* 10.
252. πεδάθη *Frag.* 116. 8. O.
1. 76.

114 Clemens Alex. *Strom.* 3.
518. On an Athenian who had
been initiated at Eleusis. Bergk
suggests Hippokrates. κείν' εἰς'
mss. ἐκείνα κοινὰ εἰς. Böckh, ἐκείνα
κόλιν | εἰσιν. βίου Lobeck

βίτου, cf. I. 3. 23.

115 Cf. N. 6. 5.

116 Schol. Eurip. *Rhes.* 892.
The general sense is that paeans
pertain to Apollo and Artemis,
some other form of song to some
other or others, but thrēnoi to
three Muses; Urania, mother of
Linus; Terpsichorē, mother of Hy-
menaeos; and Kalliope, mother of
Iálemos by Apollo, and of Orpheus
by Oeagros.

ἐκ διο αἰόμεναι· τὸ δὲ κοίμισαν τρεῖς
 σώματ' ἀποφθιμένων.
 5 ἃ μὲν ἀχέταν Δίνον αἴλινον ὕμνει,
 ἃ δ' Ἵμέναιον, ὃν ἐν γάμοισι χροῖζόμενον . . .
 σὺν πρῶτον λάβεν,
 ἐσχάτοις ὕμνοισιν· ἃ δ' Ἰάλεμον ὠμοβόλῳ νούσῳ
 [ὅτι] πεδαθέντα σθένος,
 υἱὸν Οἰάγρου (τε, χρυσάορ' Ὀρφέα)...

XI.

ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ.

117. [104.] = B⁴ 140.

Τί θεός; ὃ τι τὸ πᾶν.

118. [105.] = B⁴ 141.

Θεὸς ὁ τὰ πάντα τεύχων βροτοῖς καὶ χάριν ἀοιδᾷ
 φυτεύει.

119. [106.] = B⁴ 142.

Θεῶ δὲ δυνατόν ἐκ μελαίνας
 νυκτὸς ἀμείαντον ὄρσαι φάος,
 κελαινεφέϊ δὲ σκότει καλύψαι καθαρὸν
 ἀμέρας σέλας.

116 3 τὸ δὲ 'And again.'
 τρεῖς mss. only give τρῶ. Some
 equivalent of Μοῖσαι νύκτων follows.

116 6 ὃν ἐν γάμοισι mss.
 ἐργάμοισι.

116 7 mss. σὺν πρῶτ λάβεν.
 ἐσχ., κ.τ.λ. Pindar alludes either
 to the death of Hymenaeos when
 singing a nuptial song (Serv. Verg.
Aen. 4. 127) or in *ipsis nuptiis in*
lecto geniali.

116 8 ὠμοβόλῳ Hermann. ms.
 ὁ...φ. πεδαθέντα ms. παῖδα
 θέντοι.

116 9 The words in brackets
 are Bergk's from Schol. *Il.* 15. 256.

117, 118 (to βροτοῖς). Euseb.
Praep. Ev. 13. 688 c (13). [Clem.
Alex. Strom. 5. 726 τί θεός; ὃ τι τὸ
 πᾶν.]

118 Also Didymos *Alex. de*
Trin. 3. 1, p. 320. φυτεύει Didy-
 mos, l. c., φοιτεύει.

119 Clem. *Alex. Strom.* 5. 708,
 Euseb. *Praep. Ev.* 13. 674 B,
 Theodôrêt. *Gr. Affect. Curatio*, 6.
 89, 27.

120. [107.] = B⁴ 143.

Κεῖνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι
πόνων τ' ἄπειροι, βαρυβόαν
πορθμὸν πεφευγότες Ἀχέροντος.

121. [108.] = B⁴ 144.

Ἐλασίβροντα παῖ Ῥέας.

122. [109.] = B⁴ 145.

Θεὸς ἄτε πλέον τι λαχών.

123. [112.] = B⁴ 146.

Πῦρ πνέοντος ἅ τε κεραυνοῦ
ἄγχιστα δεξιὰν κατὰ χεῖρα πατρὸς
ῖζεαι.

124. [114.] = B⁴ 147.

Ἐν χρόνῳ δ' ἔγεντ' Ἀπόλλων.

125. [115.] = B⁴ 148.

Ὅρχήστ' ἀγλαΐας ἀνάσσω, εὐρυφάρετρ' Ἀπολλων.

126. [116.] = B⁴ 149.

Κατεκρίθη δὲ θνατοῖς ἀγανώτατος ἔμμεν.

127. [118.] = B⁴ 150.

Μαντεύεο Μοῖσα, προφατεύσω δ' ἐγώ.

128. [119.] = B⁴ 151.

Μοῖσ' ἀνέγκέ με.

120 Plutarch, *de Superst.* c. 6, *adv. Stoicos*, c. 31.

121 Schol. Aristoph. *Equit.* 624. Cf. O. 4. 1 and 2. 12.

122 Aristid. 1. 11 (8).

123 Schol. *Il.* 24. 100 (*ἄτερ* for *ἄ τε*), Plutarch, *Qu. Symp.* 1. 2.

4.

124 Clem. Alex. *Strom.* 1. 34

125 Athên. 1. 22 b.

126 Plut. *de EI ap. Del.*

c. 21.

127 Eustath. *Il.* 9. 44.

128 Eustath. *Il.* 9. 40.

129. [266.] = B⁴ 152.

.... Μελισσοτεύκτων κηρίων
ἐμὰ γλυκερώτερος ὁμφά.

130. [125.] = B⁴ 153.

Δενδρέων δὲ νομὸν Διόνυσος πολυγαθῆς αὐξάνοι,
ἀγνὸν φέγγος ὁπώρας.

131. [126.] = B⁴ 154.

Ἐλαφρὰν κυπάρισσον φιλέειν,
ἐὰν δὲ νομὸν Κρήτας περιδαῖον.
ἐμοὶ δ' ὀλίγον μὲν γᾶς δέδοται, ὅθεν ἄδρυς·
πενθέων δ' οὐκ ἔλαχον οὐδὲ στασίων.

132. [127.] = B⁴ 155.

Τί δ' ἔρδων φίλος
σοί τε, καρτερόβροντα Κρονίδα, φίλος δὲ Μοίσαις,
Εὐθυμία τε μέλων εἶην,
τοῦτ' αἵτημί σε.

133. [57.] = B⁴ 156.

Ὁ ζαμενῆς δ' ὁ χοροϊτύπος,
δν Μαλεάγονος ἔθρεψε Ναϊδος ἀκοίτας
Σειληνός.

134. [128.] = B⁴ 157.

Ὡ τάλας ἐφάμερε, νήπια βάζεις χρήματά μοι δια-
κομπέων.

129 Cram. *An. Ox.* 1. 285. 19.130 Plutarch, *de Is. et Osir.*

c. 35. νομὸν 'Grove,' cf. Frag.

131.

131 Plutarch, *de Exil.* c. 9.131 1. φιλέειν 'Be contented
with.'

131 2 περιδαῖον 'Around Mt

Ida.' Crete was celebrated for cy-
press-groves, cf. Plato, *Legg.* p. 625.
Perhaps from a skolion.

132 Athén. 5. 191 f.

133 Paus. 3. 25, 2.

134 Schol. Aristoph. *Nub.* 223.
Seilēnos is addressing the Phrygian
youth Olympos.

135. [129.] = B⁴ 158.

Ταῖς ἱεραῖσι μελίσσαις τέρπεται.

136. [132.] = B⁴ 159.

Ἀνδρῶν δικαίων χρόνος σωτὴρ ἄριστος.

137. = B⁴ 160.

Θανόντων δὲ καὶ [λόγοι] φίλοι προδύται.

138. [134.] = B⁴ 161.

..... Οἱ μὲν
κατωκᾶρα δεσμοῖσι δέδενται

139. = B⁴ 162.

Πίτναντες θοὰν
κλίμακ' ἐς οὐρανὸν αἰπύν.

140. [137.] = B⁴ 163.

Ἀλλαλοφόνους ἐπάξαντο λόγχας ἐνὶ σφίσιν αὐτοῖς.

141. [142.] = B⁴ 164.

Φιλόμαχον γένος ἐκ Περσέος.

142. [146.] = B⁴ 165.

Ἰσόδενδρον τέκμαρ αἰῶνος λαχοῖσαι.

143. [147.] = B⁴ 166.Ἀνδροδάμαντα δ' ἐπεὶ Φῆρες δάεν ῥιπὰν μελιαδέος
οἴνου,

135 Schol. P. 4. 104.

136 Dionys. Hal. *de Orator.*
Ant. c. 2.137 Stob. *Flor.* 126. 2.138 Schol. Aristoph. *Pax* 153.139 Cramer, *An. Ox.* 1. 201. 14.140 Apollôn. Dysk. *de Synt.* 2.
179 (Bekker).

141 Athên. 4. 154 f.

142 Plutarch, *Amator.* c. 15,
and *de Defect. Oracl.* c. 11. The
subject is Dryads.

143 Athên. 11. 476 v.

143 1 ῥιπάν Cf. P. 1. 10, my
note.

ἔσσυμένως ἀπὸ μὲν λευκὸν γάλα χερσὶ τραπεζῶν
ᾤθεον, αὐτόματοι δ' ἐξ ἀργυρέων κεράτων
πίνοντες ἐπλάζοντο.

144. [148.] = B⁴ 167.

.. Ὁ δὲ χλωραῖς ἐλάταισι τυπεῖς
οἴχεθ' ὑπὸ χθόνα Καινεὺς σχίσαις ὀρθῶ ποδὶ γᾶν.

145. [150.] = B⁴ 168.

Διὰ βοῶν θερμὰ δ' εἰς ἀνθρακιὰν στέφαν πυρὶ δ'
ὑπνόνων τε σώματα· καὶ τότ' ἐγὼ σαρκῶν τ' ἐνοπᾶν ἡδ'
ὁστέων στεναγμὸν βαρὺν ἦν ἰδόντα διακρίναι πολλὸς ἐν
καιρῷ χρόνος.

146. [151.] = B⁴ 169.

Νόμος ὁ πάντων βασιλεὺς
θνατῶν τε καὶ ἀθανάτων
ἄγει δικαίων τὸ βιαιότατον
ὑπερτάτῃ χειρὶ· τεκμαίρομαι
5 ἔργοισιν Ἡρακλέος· ἐπεὶ Γηρύονα βόας
Κυκλωπίων ἐπὶ προθύρων Εὐρυσθέος
ἀναιτήτας τε καὶ ἀπριάτας ἤλασεν.

147. [154.] = B⁴ 170.

Πάντα θύειν ἑκατόν.

144 Schol. Apoll. Rhod. 1. 57.

144 2 Text Böckh. mss. οἴχεται
χ. or ᾤχετ' eis χθόνα. Kaeneus, one
of the Lapithae, whose son Korónos
entertained Hérakles when that
hero devoured a whole ox, bones
and all. To this feat of gluttony
the next fragment refers.

145 Athēnaeos 10. 411 B. See
above, and Frag. 88. Cf. Philostr.
Imag. 2. 24. Dr Verrall proposed
to alter πολλὸς ἐν καιρῷ χρόνος into

πολλὸν ἐν κραίρει χρόνος "the foul
mass in the skull." *Journal of
Philology*, Vol. 9, p. 122.

146 Plato, *Gorgias*, p. 484 B,
Aristides 2. 68, Schol. N. 9. 35.
Cf. Hêrod. 3. 38. Some Edd. prefix
κατὰ φύσιν from *Gorgias* p. 488 B,
Legg. 4. 714 D, *ib.* 3. p. 690 B.

146 3 Cf. P. 2. 17.

146 7 ἀναιτήτας Böckh for
ἀναιρεῖται.

147 Strabo 3. 155.

148. [157.] = B⁴ 171.

... Κατὰ μὲν φίλα τέκν' ἔπεφνεν
θάλλοντας ἥβα δυώδεκ', αὐτὸν δὲ τρίτον.

149. [158.] = B⁴ 172.

Οὐ Πηλέος ἀντιθέου μόχθοι νεότατ' ἐπέλαμψαν μυρίοις;
πρῶτον μὲν Ἀλκμήνας σὺν υἱῷ Τρώϊον ἄμ πεδίων,
καὶ μετὰ ζωστήρας Ἀμαζόνος ἦλθεν, καὶ τὸν Ἰάσονος
εὖδοξον πλόον
ἐκτελευτάσαις ἔλεν Μήδειαν ἐν Κόλχων δόμοις.

150. [160.] = B⁴ 173.

Σύριον εὐρυαίχμαν διείπον στρατόν.

151. 152. 153. [159. 161. 162.] = B⁴ 174—176.

Pausan. vii. 2, 7; i. 2, 1; Plut. *vit. Thes.* c. 28.

154. 155. 156. 157. 158. [164—168.] = B⁴ 177.

Πεπρωμέναν θῆκε μοῖραν μετατραπεῖν
ἀνδροφθόρον, οὐδὲ σιγᾷ κατερρήνῃ.
Τροχὸν μέλος· τὰ δὲ Χείρωνος ἐντολαί.
Αἴνιγμα παρθένου δ' ἐξ ἀγριᾶν γνάθων.
Ἐν δασκίοισιν πατήρ· νηλεεὶ νόφ δ'.
δ' οὐδὲν προσαιτέων
ἐφθεγξάμαν ἔπι.

148 Schol. *Il.* 10. 252. On the slaughter by Hērakles of Néleus and his sons. Cf. *Frag.* 112.

149 Schol. Eurip. *Andr.* 796. Text Böckh.

150 Strabo 12. 544.

151—153 Pindar is reported to say that the Amazons founded the temple of Artemis of Ephesos on their expedition against Athens;

that Peirithoos and Théseus carried off Antiopé and that she had a son Démophon by Théseus.

154—158 Priscian, *de Metr. Comic.* p. 248 (Lindemann), quoting Héliodōros. Specimens of Pindar's treatment of iambic metre. **Θῆκε** Cf. Bacchyl. 3. 7 Δευομένευσ ἔθηκεν (ἱπποί), ὀλβιον [γόνον] στεφάνων κυρῆσαι, N. 10. 48.

159. [169.] = B⁴ 178.

Νόμων ἀκούοντες θεόδματον κέλαδον.

160. [170.] = B⁴ 179.

Ἵφφαίνω δ' Ἀμυθαονίδαις ποικίλον
ἄνδημα.

161. [172.] = B⁴ 180.

Μὴ πρὸς ἅπαντας ἀναρρήξαι τὸν ἀχρεῖον λόγον·
ἔσθ' ὅτε πιστοτάτα σιγᾶς ὁδός· κέντρον δὲ μάχας ὁ
κρατιστεύων λόγος.

* 162. [174.] = B⁴ 181.

....Ὁ γὰρ ἐξ οἴκου ποτὶ μῶμον ἔπαινος κίρναται.

163. [175.] = B⁴ 182.

᾽Ω πόποι, οἷ ἀπατᾶται φροντὶς ἐπαμερίων
οὐκ εἰδυῖα.

164. [177.] = B⁴ 183.

᾽Ὅς Δολόπων ἄγαγε θρασὺν ὄμιλον σφενδονᾶσαι,
ἵπποδάμων Δαναῶν βέλεσι πρόσφορον.

165. [179.] = B⁴ 184.

Ἵπερμενὲς ἀκαμαντόχαρμαν Αἴαν.

166. [184.] = B⁴ 185.

ἽΕτι δὲ τειχέων ἀνακικύει καπνός.

159 *Ib.* p. 251. Cf. perhaps
P. 3. 90, N. 5. 23.

160 Schol. N. 7. 116. Cf. N.
8. 15, I. 3. 61.

161 Clem. Alex. *Strom.* 1. 345.
Cf. N. 5. 17, 18.

161 I ἀναρρ. Cf. Aristoph. *Eq.*
626. ἀχρεῖον mss. ἀρχαῖον.

162 Schol. N. 7. 89.

163 Aristid. 2. 547.

164 Strabo 9. 181.

165 Choeroboskos 1. 106 (Bek-
ker, *Anecd.* 3. 1183).

166 *Etyim. Gud.* 321. 54 ἔστι δὲ
τοι χέκων ἀκύει κ. Cramer, *An. Par.*
4. 35. 24 ἔστι δὲ ταχέων κακίει κ.
Text Böckh.

167. [185.] = B⁴ 186.

Αὐτόν με πρότιστα συνοικιστῆρα γαίᾱς
ἔσδεξαι τεμενοῦχον.

168. [186.] = B⁴ 187.

Ἦρωες αἰδοίαν ἐμῖγγυντ' ἀμφὶ τράπεζαν θαμά.

169. [190.] = B⁴ 188.

Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολο-
φωνίου ἀνδρός.

170. [197.] = B⁴ 189.

Πανδείματι μὲν ὑπὲρ πόντιον Ἑλλας πόρον ἱερόν.

171. [198.] = B⁴ 190.

Ἄ Μιδύλου δ' αὐτῷ γενεά.....

172. [199.] = B⁴ 4.

Κεῖ μοί τιν' ἄνδρα τῶν θανόντων.

173. [201.] = B⁴ 191.

Αἰολεὺς ἔβαινε Δωρίαν κέλευθον ὕμνων.

174. [204.] = B⁴ 192.

Δελφοὶ θεμίστων [ὕμνων] μάντιες
'Απολλωνίδαι.

175. [205.] = B⁴ 193.

.....Πενταετηρὶς ἑορτὰ
βουπομπός, ἐν ᾗ πρῶτον εὐνάσθην ἀγαπατὸς ὑπὸ
σπαργάνοις.

167 Apoll. de Synt. 2, p. 138
(Bekker).

168 Plut. Qu. Symp. 2. 10. 1.

169 Strabo 14. 642.

170 Schol. Aristoph. Vesp. 306.
Var. lect. πανδείμαντοι. Hermann
(γέφυραν) τὰν δειματο. For ἱερὸν cf.
Aesch. Pers. 745.

171 Schol. P. 8. 53.

172 Schol. I. 4. Inscr.

173 Schol. P. 2. 127.

174 Schol. P. 4. 4. Heyne

θεμίστων, mss. θεμιστῶν.

175 Cf. O. and P. p. vii. ll. 15,
16.

176. [206.] = B⁴ 194.

Κεκρότῃται χρυσέα κρηπὶς ἱεραῖσιν ἀοιδαῖς·
οἷα τειχίζομεν ἤδη ποικίλον
κόσμον αὐδάεντα λόγων·
ὃς καὶ πολυκλειτὰν περ εἰδὼς ὅμως Θήβαν ἔτι μᾶλλον
ἐπασκῆσει θεῶν
5 καὶ κατ' ἀνθρώπων ἀγνιάς.

177. [207.] = B⁴ 195.

Εὐάρματε, χρυσοχίτων, ... ἱερώτατον...
ἄγαλμα, Θήβα...

178. [209.] = B⁴ 196.

...Λιπαρᾶν τε Θηβᾶν μέγαν σκόπελον.

179. [210.] = B⁴ 197.

*Ω ταλαίπωροι Θῆβαι...

* 180. = B⁴ 198.

Οὔτοι με ξένον
οὐδ' ἀδαήμονα Μοισᾶν ἐπαίδευσαν κλυταὶ
Θῆβαι.

181. [211.] = B⁴ 198.

Μελιγαθὲς ἀμβρόσιον ὕδωρ
Τιλφώσσας ἀπὸ καλλικράνου.

182. [213.] = B⁴ 199.

*Ενθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύουσιν
αἶχμαί,
καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγλαΐα.

176 Aristid. 2. 509.

176 1 κρηπὶς Cf. P. 7. 3.

176 2 Cf. O. 1. 16. τειχί-

ζομεν Cf. P. 6. 9 note.

177 Schol. P. 4. 25, P. 2. Inscr.

Cf. I. 1. 1.

178 Schol. P. 2. Inscr.

179 Cf. O. and P. p. viii. l. 4.

180 Chrysippos, περὶ ἀποφατι-
κῶν, c. 2.181 Strabo 9. 411, Athén. 2.
41 v.182 Plut. Vit. Lycurg. c. 21,
about Sparta.

183. [214.] = B⁴ 200.

Οἷτ' ἀργείλοφον παρ Ζεφυρίων κολώναν...

184. [215.] = B⁴ 201.

Αἰγυπτίαν Μένδητα, παρ κρημνὸν θαλάσσας,
 ἔσχατον Νείλου κέρας, αἰγιβάται
 ὄθι τράγοι γυναιξὶ μίσγονται...

185. [216.] = B⁴ 202.

.....Λευκίππων Μυκηναίων προφᾶται.

186. [217.] = B⁴ 203.

Ἄνδρες τινὲς ἀκκιζόμενοι Σκύθαι
 νεκρὸν ἵππον στυγέοισιν λόγῳ κτάμενον ἐν φάει·
 κρυφᾷ δὲ σκολιοὺς γένυσιν ἀνδέροισιν πόδας ἢ
 κεφαλὰς.

187. [218.] = B⁴ 204.

Καὶ λιπαρῷ Σμυρναίῳ ἄστει.

188. [221.] = B⁴ 205.

Ἀρχὰ μεγάλας ἀρετᾶς, ὄνασσ' Ἀλάθεια, μὴ πταίσ-
 ἐμὰν
 σύνθεσιν τραχεῖ ποτὶ ψεύδει...

189. = B⁴ 11.

Οὐ ψεύδος ἐρίξω.

190. [222.] = B⁴ 206.

Παρὰ Λύδιον ἄρμα πεζὸς οἰχνέων.

183 Schol. O. 11. 17.

184 Strabo 17. 802.

185 Schol. P. 4. 206.

186 Zenobios 5. 59, on the
 proverb Ὁ Σκύθης τὸν ἵππον.

187 Schol. P. 2. Inscr.

188 Stobaeos, Flor. 11. 3.

189 Eustath. Prooem. 21.

190 Plut. Vit. Nicias, c. 1.

191. [223.] = B⁴ 207.

Ταρτάρου πυθμὴν πιέζει σ' ἄφανους σφυρηλάτοις
..ἀνάγκαις.

192. [224.] = B⁴ 208.

Μανίαις τ' ἀλαλαῖς τ' ὀρινόμενοι
ρύψαύχενι σὺν κλόνῳ.

193. [227.] = B⁴ 209.

Ἀτελῇ σοφίας καρπὸν δρέπειν.

194. [229.] = B⁴ 20.

Plut. *de Cohib. Ira*, c. 8, Χαλεπώτατοι δὲ ἄγαν φιλοτιμίαν
μνόμενοι ἐν πόλεσιν (Hartung πολίεσσιν) ἄνδρες ἢ στά-
σιν, ἄλγος ἐμφανές, κατὰ Πίνδαρον. Schneidewin, ἄνδρες
ἔστασαν ἄλ. ἐμ.

195. [230.] = 211.

Κακόφρονά τ' ἀμφάνῃ πραπίδων
καρπὸν.

196. [231.] = B⁴ 212.

Plut. *de Cap. ex Host. Util.* c. 10, Καὶ πᾶσα φύσις ἀνθρώπου
φέρει φιλονεικίαν καὶ ζηλοτυπίαν καὶ φθόνον κενεοφρόνων
ἐταῖρον (Xylander, ἐταίραν B, vulg. ἐταίρων) ἀνδρῶν ὡς
φησι Πίνδαρος.

197. [232.] = B⁴ 213.

Πότερον δίκῃ τεῖχος ὕψιον
ἢ σκολιαῖς ἀπάταις ἀναβαίνει
ἐπιχθόνιον γένος ἀνδρῶν,
δίχῃ μοι νόος ἀτρέκειαν εἶπειν.

191 Plut. *Consol. ad Apoll.*
c. 6.

192 Plut. *Qu. Symp.* 7. 5, *de*
Defect. Orac. c. 14.

193 Stobaeos, *Flor.* 80. 4. Of
οἱ φυνσιολογούντες.

195 Plut. *de Sera Num. Vind.*
c. 19.

197 Plato, *de Republ.* 2. 365 B,
Maxim. Tyr. 18. Cf. Cic. *ad Attic.*
13. 38.

198. [233.] = B⁴ 214.

Γλυκεῖά φοι καρδίαν ἀτάλλοισα γηροτρόφος συναορεῖ
ἐλπίς, ἃ μάλιστα θνατῶν πολύστροφον γνῶμαν κν-
βερνᾷ.

199. = B⁴ 10.

Ἐλπίσιν ἀθανάταις ἀρμῶ φέρονται.

200. [152.] = B⁴ 215.

Ἄλλο δ' ἄλλοισιν νόμισμα, σφετέραν δ' αἰνεῖ δίκαν
ἕκαστος.

201. [235.] = B⁴ 216.

Σοφοὶ δὲ καὶ τὸ μηδὲν ἄγαν ἔπος αἰνήσαν περισσῶς.

202. [237.] = B⁴ 217.

Γλυκύ τι κλεπτόμενον μέλημα Κύπριδος.

203. [239.] = B⁴ 218.

Ἄνικ' ἀνθρώπων καματώδεις οἷχονται μέριμναι
στηθέων ἔξω, πελάγει δ' ἐν πολυχρύσοιο πλούτου
πάντες ἴσα πλέομεν ψευδῇ πρὸς ἀκτάν·
ὃς μὲν ἀχρήμων, ἀφνεὸς τότε, τοὶ δ' αὖ πλουτέοντες

* * * * *

.....ἀέξονται φρένας ἀμπελίνους τόξοις δαμέντες.

204. [240.] = B⁴ 219.

Οἱ δ' ἄφνει πεποίθασιν.

198 Plato, *de Republ.* 1. 331 A.
Compare Stob. *Flor.* 111, p. 12 Πιν-
δαρος εἶπε τὰς ἐλπίδας εἶναι ἐγγηγορό-
των ἐνύπνια (Frag. 274).

199 Eustath. *Prooem.* 21.

200 Cramer, *An. Par.* 3. 154.
13.

201 Plut. *Consol. ad Apoll.* c.
28, Schol. Eur. *Hipp.* 263.

202 Clem. Alex. *Paedag.* 3.
295.

203 Athēnaeos 11. 782 D.

204 *Etym. Mag.* 178. 10.

205. [241.] = B⁴ 220.

...τῶνδε γὰρ οὔτε τι μεμπτὸν
οὔτ' ὦν μεταλλακτὸν... ὅσσ' ἀγλαὰ χθών
πόντου τε ῥιπαὶ φέροισιν.

206. [242.] = B⁴ 221.

Ἀελλοπόδων μὲν τιν' εὐφραίνοισιν ἵππων
τίμια καὶ στέφανοι, τοὺς δ' ἐν πολυχρύσοις θαλάμοις
βιοτά·
τέρπεται δὲ καὶ τις ἐπ' οἷδμ' ἄλιον ναὶ θαῶ
σῶς διαστείβων.....

207. [243.] = B⁴ 222.

...Διὸς παῖς ὁ χρυσός·
κείνουν οὐ σῆς οὐδὲ κίς δάπτει,
δάμνεται δὲ βροτέαν φρένα κάρτιστον κτεάνων.

208. [244.] = B⁴ 223.

Καὶ φέρονταί πως ὑπὸ δούλειον τύχαν
αἰχμάλωτοι, καὶ χρυσέων βελέων
ἐντὶ τραυματίαι.....

209. [246.] = B⁴ 224.

Ἵσον μὲν θεὸν ἄνδρα τε φίλον (θεῶ)
ὑποτρέσσαι.....

210. [247.] = B⁴ 225.

...Ὅποταν θεὸς ἀνδρὶ χάρμα πέμψη,
πάρος μέλαιναν καρδίαν ἐστυφέλιξεν...

205 Plut. *Qu. Symp.* 7. 5. 3.206 Sextus Empir. *Hypoth.*
Pyrrh. 1. 20 (Bekker). Cf. Hor.
Od. 1. 1.207 Schol. P. 4. 408. Proklos
on Hés. *Opp. et D.* 428. Contrast

I. 4. 2, 3.

207 2 Cf. "neither moth nor
rust doth corrupt." Isth. 3. 2.

208 Theodóros Metoch. 562.

209 Schol. *Il.* 17. 98.

210 Schol. O. 2. 40.

211. [248.] = B⁴ 226.

Οὔτις ἐκὼν κακὸν εὔρετο.

212. [250.] = B⁴ 227.

...Νέων δὲ μέριμναι σὺν πόνοις εἰλίσσόμεναι
δόξαν εὐρίσκοντι· λάμπει δὲ χρόνῳ
ἔργα μετ' αἰθέρ' ἀερθέντα...

213. [252.] = B⁴ 228.

...Τιθεμένων ἀγώνων
πρόφασις ἀρετὰν ἐς αἰπὺν ἔβαλε σκότον.

214. [253.] = B⁴ 229.

Νικώμενοι γὰρ ἄνδρες ἀγρυξία δέδενται
οὐ φίλων ἐναντίον ἐλθεῖν.

215. [254.] = B⁴ 230.

Ἐπὶ λεπτῷ δενδρέφῳ βαίνειν.

216. [255.] = B⁴ 231.

Τόλμα τέ μιν ζαμενῆς καὶ σύνεσις πρόσκοπος
ἐσάωσεν.

217. [256.] = B⁴ 232.

Σχήσει τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον
τείχος.

218. [257.] = B⁴ 233.

Πιστὸν δ' ἀπίστοις οὐδέν.

211 Aristid. 2. 547.

212 Clem. Alex. Strom. 4. 586.

213 Plut. *An seni sit ger. resp.*

c. 1.

213 2 Cf. Bacchyl. 13. 142 ff.
οὐ γὰρ ἀλαμπέσι νυκτὸς | πασιφανῆς
ἀρετὰ | κρυφθεῖσ' ἀμαυροῦται σκότοι-
σιν. πρόφασις Cf. P. 5. 25 sqq.
αἰπὺν Cf. O. 11. 42, also Soph.

Oed. R. 877 ἀπότομον ὥρουσεν (read
εἰσώρουσεν, cf. O. 8. 40) εἰς ἀνάγκαν,
Eur. Alc. 118 μόρος ἀπότομος.

214 Schol. O. 13. 92. Cf. P.

8. 85—87.

215 Liban. *Epist.* 144.

216 Schol. N. 7. 87.

217 Plut. *Vit. Marcell.* c. 29.

οὐ...οὐ Cf. N. 7. 3.

219. [258.] = B⁴ 234.

Ἵφ' ἄρμασιν ἵππος,
ἐν δ' ἀρότρῳ βοῦς· παρὰ ναῦν δ' ἰθύει τάχιστα δελφίς·
κάπρῳ δὲ βουλεύοντα φόνον κύνα χρὴ τλάθυμον
ἐξευρεῖν...

220. [259.] = B⁴ 235.

Ἄλιον δ' ἐρεθίζομαι δελφῖνος ὑπόκρισιν·
τὸν μὲν ἀκύμονος ἐν πόντου πελάγει
αὐλῶν ἐκίνησ' ἐρατὸν μέλος.

221. [260.] = B⁴ 236.

Φιλάνορα δ' οὐκ ἔλιπον βιοτάν.

222. [261.] = B⁴ 237.

Ὅπισθε δὲ κείμει θρασειᾶν
ἄλωπέκων ξανθὸς λέων.

223. [262.] = B⁴ 238.

Ἐνθα καὶ ποῖμναι κτιλεύονται κάπρων
λεόντων τε.....

224. [265.] = B⁴ 239.

Ἰαχεῖ βαρυφθειγκτῶν ἀγέλαι λεόντων.

225. [269.] = B⁴ 240.

Μὴ σιγᾷ βρεχέσθω.

226. [280.] = B⁴ 241.

Ποτίκολλον ἄτε ξύλον παρὰ ξύλῳ.

218 Clem. Alex. *Paedag.* 3.
307.

219 Plut. *de Virt. Mor.* c. 12,
de Tranqu. Anim. c. 14.

220 Plut. *Qu. Symp.* 7. 5. 2,
de Sollert. Anim. c. 36.

220 1 ὑπόκρισιν Adv. 'like.'
V. l. ἀπόκρ.

221 Schol. *Od.* 10. 240.

222 Aristid. 2. 509 (378).

223 Schol. *P.* 2. 81.

224 Hêrodiân. *περὶ σχημ.* 60.
13. *Schema Pindaricum.*

225 Schol. *O.* 11. 58. Cf. *I.*
4. 51.

226 Athênæos 6. 248 c.

227. = B⁴ 242.

Ἄ μὲν πόλις Αἰακιδᾶν.

228. = B⁴ 243.

.....Φὰν δ' ἔμμεναι

Ζηνὸς υἱοὶ καὶ κλυτοπόλου Ποσειδάωνος.

229. = B⁴ 245.

Πρόφασις βληχροῦ γίνεται νεῖκεος.

* 230. [286.] = B⁴ 246.

Μελιρρόθων δ' ἔπεται πλόκαμοι.

231. [123.] = B⁴ 247.

Etym. M. 277, 39, Διόνυσος...οἱ δὲ ἀπὸ τοῦ Διὸς καὶ τῆς Νύσσης τοῦ ὄρους ὠνομάσθαι, ἐπεὶ ἐν τούτῳ ἐγεννήθη, ὡς Πίνδαρος, καὶ ἀνετράφη.

232. [124.] = B⁴ 248.

Plut. de Adul. et Amic. c. 27, εὐδία γὰρ ἐπάγει νέφος ὁ κινῶν ἐν παιδιᾷ καὶ φιλοφροσύνη λόγον ὀφρὺν ἀνασπῶντα καὶ συνιστάντα τὸ πρόσωπον, ὥσπερ ἀντιταττόμενον τῷ Δυσίῳ θεῷ, λύνοντι τὸ τῶν δυσφόρων σχοινίον μεριμνῶν κατὰ Πίνδαρον.

258. [288.] = B⁴ 274.

Quintil. x. 1, 109, Non enim *pluvias*, ut ait Pindarus, *aquas colligit*, sed vivo gurgite exundat (*Cicero*).

264. [249.] = B⁴ 279.

Liban. Or. i. 432 ed. *Reiske*, πρὸς γὰρ τῇ τὰ δεύτερα τῶν προτέρων πεφυκέναι κρατεῖν, ὡς ἔφη Πίνδαρος, τὸ τὸν τετμηκότα τοῦ περιυβρικότος εἶναι βελτίῳ μεγάλῃν ἰσχὺν εἰς τὸ λήθην ἐπιθεῖναι τοῖς φαυλοτέροις ἔχει.

227 *Schol. Aristoph. Pax* 251.228 *Hérodian. περὶ σχημ.* 59.229 *Cramer, An. Ox.* 1. 95. 5.230 *Lesbonax, de Fig.* 184 (*Valcknaer*).

265 A. = B⁴ 280.

Philo, *de Caritate*, II. 404 (Mang.), ἔπειτα δ' ὅτι φρονήματος ὑπόπλεως ἀλόγου γινόμενος πᾶς ἀλαζὼν οὔτε ἄνδρα οὔτε ἡμίθεον μᾶλλον ἢ *οὐ* δαίμονα κατὰ τὸν Πίνδαρον ὑπολαμβάνει ἑαυτόν, ὑπὲρ τοὺς ὄρους τῆς ἀνθρωπίνης φύσεως ἀξιών βαίνειν.

265 B. = B⁴ 281.

Philo, *de Providentia*, II. p. 120 (Auger.), *Pro honore itaque, ut dixit olim Pindarus, silentium laetabundus suscipiam.*

266 see B⁴ p. 477.

Io. Siceliota, *Rhet. Gr.* VI. p. 395, πέντε τάξεις γλυκύτητος ἔννοιων, ἐν αἷς κατὰ Πίνδαρον οἷς χαίρει τις, τούτοις καὶ τιμώμενος ἥδεται.

273. [121.] = B⁴ 288.

Liban. *Epist.* XXXIV., ὁ μὲν Πίνδαρός πού φησι μῆλων τε χρυσῶν εἶναι φύλαξ, τὰ δὲ εἶναι Μουσῶν, καὶ τούτων ἄλλοτε ἄλλοις νέμειν.

274. [234.] = B⁴ 289.

Stob. *Flor.* CXI. 12, Πίνδαρος εἶπε τὰς ἐλπίδας εἶναι ἐγρηγορότων ἐνύπνια.

EPIGRAMMA.

Χαῖρε δις ἡβήσας καὶ δις τάφου ἀντιβολήσας,
'Ἡσίοδ', ἀνθρώποις μέτρον ἔχων σοφίης.

Proklos, *Hes.* p. 7 (Gaisford).

265 A Cf. O. 5. 24, I. 4. 14.

LIST OF WORDS AND PHRASES ATTRIBUTED
TO PINDAR IN FRAGMENTS NOT GIVEN.

- ἀκασκᾶ—ήσύχως.
 'Αλέρας δζον—Τίτυον.
 'Αλενάδες—Θέσσαλοι.
 ἀμεύσασθαι—διελθεῖν, περαιώσασθαι.
 ἀμενσιεπής—epithet of φροντίς.
 ἀράχνης, ὁ—"spider."
 ἀργύραι—epithet of Muses.
 ἄρμασίδουποι.
 Γαδειριδαί (-ίται) πύλαι—Pillars of
 Hērakles.
 ἑκατοντόργυιος.
 ἐλαιώ.
 ἐλασίχθων—epithet of Ποσειδῶν.
 ἐντεα—ἄρματα.
 ἐξεστακώς.
 ἐρισφάραγος.
 εὐρύζυγος—epithet of Ζεύς.
 ἐχέτης—ὁ πλούσιος.
 Κλεός—Κλειούς.
 κρατησιβίαν.
 λιτήν—εὐκταίαν (epithet of 'Αώ).
 μάρη—χείρ.
 μεριμνάματα.
 μνησιστέφανος—epithet of ἄγών.
 ξεινοδόκησεν—ἐμαρτύρησε.
 ὀλβοθρέμμονες—epithet of Κῆρες.
 ὀρεικτίτου σνός—ὀρεσκόφου σνός.
 παιδοφάγον Ιχθὺν—κῆτος.
 πεντηκονταέ(ή)ρετμοι—epithet of the
 ships of the Achaeans.
 πρόβατα—ἱπποι.
 ρερίφθαι ἔπος.
 Σκοπάδες—Θέσσαλοι.
 τουτάκι.
 τριγλώχιν—epithet of Sicily.
 ὑψικέρας—epithet of πέτρα.
 χιλιόεται (-τεῖς)—epithet of the Hy-
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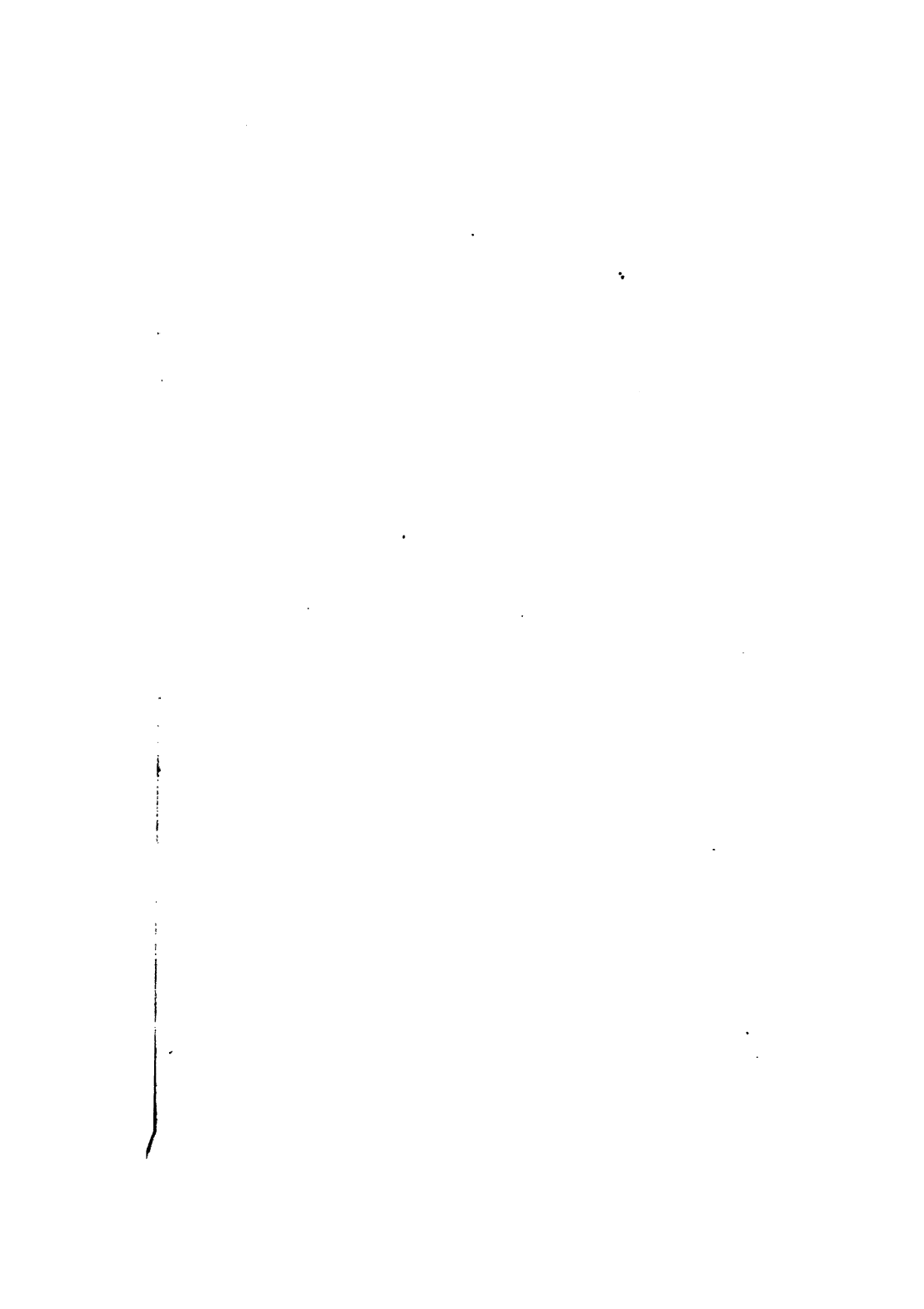
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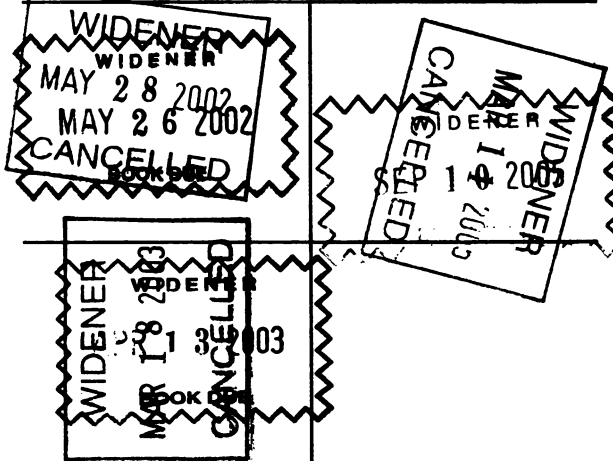




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